THE NEW YORK DRAMATIC MIRROR

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Photo by Campbell & Gray, London.

MARGARET FISHER

LAST week Aunt Jane and I went to the American Theatre, where Broadway and the Bowery met, to bow over the hand of a newly arisen artist—newly arisen, that is, to Broadway, for the Bowery has long lain at the feet of its great emotional actress.

Aunt Jane trembled a little as the conductor bustled us into a Forty-second street car. Aunt Jane's world has been bounded all her fifty odd years by Third avenue on the east and Sixth avenue on the west. Beyond those thoroughfares, according to Aunt Jane's vision, lies perdition. It is part of her creed to lie low on Fifth or Madison for safety, for she is an innocent soul who never suspects her immediate neighbors.

And here we were on the high road to peril and Eighth avenue. Arrived at the big theatre, with a lobby big as the Cave of Winds, my esteemed relative marveled at what and whom she saw.

"Is appears very nice," she whispered tremulously, when I had tucked her small body and big chiffons into an ample chair.

"There's Robert Lorraine," I mentioned by way of reassurance.

"O-O," she said, flutteringly. Aunt Jane always did like pretty boys who look as though they are good. "What do you suppose that nice young man is doing here?"

"Taking a lesson in acting," I returned.

"Who is the fierce looking man in the stage box?"

"Hush, Auntie! If he heard that he will digest you and make a character of you. That is Theodore Kremer, who writes plays while you wait."

Aunt Jane stared at him with the wrapt gaze of infatuation in her eyes that will never look quite grown up. I have often found her reading the novelizations of his melodramas in the papers that took their name from the yellow kids.

"They are interesting, my dear, but a little—um—candid sometimes," she always said, as she hid the paper in the bottom of her work basket.

Then a tall woman, with a dark, plain face, black, glowing eyes and a curiously feline grace came on the stage, and we were silent. I defy the most incorrigible matinee girl to chatter while Bertha Kalich plays. She has a compelling magnetism that drags your gaze from every one else on the stage and fixes it, even though unwillingly, and will not let it go. She has the faculty—although I hear she exercises it unconsciously, for she is a kindly woman, with a soft word and a hand that would aid others to rise—of making those who are on the stage with her seem mere shadows. We have known such persons in our social life; women who seem to fill a room with their radiance, and draw to them all the vital currents by some unanalyzable power; men who seemed to grasp all the little folk there in the hollow of the hand and do with them whatever the giant whim dictated.

These are persons of tremendous magnetism. In this respect Miss Kalich is gloriously gifted.

Her archness was delightful in her earlier scenes of coquetry as Fedora with Loris Ipanoff, and her power almost terrifying in the scenes of tragic significance. To see this Yiddish actress from the Thalia Theatre play a scene is to receive a nearly priceless lesson in acting. For Bertha Kalich never slurs a point. To play with passion and *finesse* is to proclaim one's self an artiste.

Two scenes in Fedora disturb one, haunt the one who saw like persistent ghosts. One was the discovery that her lover was dead. In a sadly large number of Broadway theatres we would have seen the actress fling herself upon her knees beside the bed, utter one piercing scream, end her scene and wait for a curtain call. But as the star of the Bowery played it that scene was prolonged, exquisite torture. She smiled happily with a child's impulse of gratitude when the doctor flung back the curtains and came forward with bowed head and gloomy eyes.

She did not read the secret in his act. For a moment she paused timidly, diffidently, before she approached the couch on which Vladimir lay. Then she walked slowly toward it and sank beside it, her head bent toward her lover, her tongue whispering caressing words. She bent closer and the whisper sank into silence, although her lips moved. She patted his shoulders gently, uncertainly, like a bashful child or a tender woman, inexperienced in the art of advances.

"Wake up, Vladimir," you can see that she is whispering. "Speak to me."

She draws nearer and presses her cheek upon his. She lifts her head and tries to look into his eyes. She shakes his shoulders with a mild impatience. Then for what seems a full minute she crouches there, her tall figure seeming to shrink to the stature of a child's as the terrible truth of death seems to filter into her consciousness. She stares into the rigid face, her lips parted, her eyes widening with horror. She totters awkwardly to her feet. She stretches forth her hands like one groping in darkness and tries to say, huskily, "Doctor!" She staggers toward him still trying to speak. The sounds in her throat are like those of a child in a convulsion or a woman in hysteria. She staggers to a table and falls with her head upon it. Then at last the audience hears the expected scream, but it is very low and is followed by sobbing. Madame Kalich simulates perfectly the agony of a woman whose heart is breaking.

In her death agony before the final curtain she takes a torturously real time to die. She talks, she walks, she kisses her lover, she says over and over again, "It is best," and all the while the audience looks upon the agonized, death shadowed face. She died as most persons die, with struggle, with torment, with a last impotent clinging of the spirit to its investiture of flesh. The average stage death scene lasts as long as it requires a very much alive person to snap his fingers. Bertha Kalich's sincerity demanded as much time for the artist to die as it will, in the time we hope afar off, require for the dissolution of the woman. It was grim, powerful, terrible.

But Kalich does not yet spell artistic perfection. Her new English comes haltingly to impatient American ears, and in her earlier performance she gave the impression of drawing to the uttermost upon her power. There was no sense of reserve strength, and the sense of the uttermost shred of strength having been spent always seems to me inartistic.

Yet Bertha Kalich is going to rehearse her English faithfully this Summer in preparation for next season on Broadway, and Broadway will be happier for her coming.

The Century Theatre Club, which seems to be all that remains of the one time much heralded Century Theatre plan, received and played at Carnegie Lyceum on a recent Saturday night. J. I. C. Clark, president of the National Art Theatre Association, concluding that the Woman's Auxiliary of that association was not legal under the constitution, abolished it. There were some noise and much letter writing afterward, but in good time there was evolved from the ruins of the Woman's Auxiliary a club of 200 women, whose purpose it was to study good old and new plays and establish a standard of theatrical taste, at least for themselves. So the club threw open the Carnegie doors and bade their friends come and see what they were doing. They presented, under Howard Kyle's direction, three one-act plays. The first and best, by Edith Session Tupper and played by Mr. Kyle, Miss Jenny Dunbar and Al Phillips, dealt with the story of the theft of a play. Miss Dunbar, who in private life is Mrs. Hall, widow of the brave Rough Rider whom President Roosevelt publicly praised for his courage, has lost none of her dramatic grace and personal beauty since she played in the Augustin Daly company. She will resume her place on the stage and I hope that the managers and public will give her the welcome she merits. As the central figure in situations cleverly contrived by Mrs. Tupper she played with intensity and grace the part of an unhappy wife whose husband had stolen her first lover's play and then perjured himself to send the lover to prison for murder. Mrs. Tupper is developing the playlet into a full grown play that will have, I am told, a production quite independent of the Century Theatre Club.

The late Kirke La Shelle was one of the most modest men in the world. The writer once complimented him upon his discovery and rescue of Gus Thomas' plays, Arizona and The Earl of Pawtucket. He thanked her, but added: "No manager should ever rely absolutely upon his judgment. It is liable to play him strange tricks. For instance, you and my other friends choose to forget, but I cannot, that I might have had Florodora and The Chinese Honeymoon, but declined because I saw nothing in them. I have noticed that the real work of a manager is done within a limit of ten years. After that time he becomes jaded and either unreliable as to taste and judgment or too timid to undertake anything. After ten years of activity in this line I intend to retire."

Kirke La Shelle spoke more truly than he knew. He was, as a few of his intimates knew, taking the preparatory steps of retirement, but almost ere the ten years had elapsed he heard the last call.

Bert Feldman, a British music publisher, fresh from the Strand, London, is paying his first visit to America.

The day of his arrival he tramped a few blocks of Broadway with a bored expression, saying to his friend, Leo Feist: "I've heard a great deal about this town, don't you know, but I cawn't see it. I really cawnt." But after a week he says: "You have here all Paris, London, Brussels and Berlin, with a worldful of Yankee ingenuity added."

American audiences have the kind heart under the critical face.

Monday week Jeff De Angelis, who had been spending Sunday with his friend, Harry McDonough, at Orange, reported that he was unaccountably ill and unable to play. Joe Smith of the chorus was thrust, gasping, into his clothes and his part. Joe did very well indeed part. But for its kindness the young man would probably have had to retire to the wings and the curtain would have had to be rung down. As it was, he finished the scene and the act brilliantly. If he didn't do so then, he must have, as he in his lay-me's that night said: "God bless that audience."

Shortly after Bettina Gerard's death there appeared in this column the fragment of a story and a few reminiscences written by the dead singer. The player friend who sent them has found in the nether portion of a long unexplored trunk another wee candle by which to read the heart of the woman, who, in a moment of health and hope, had tossed it there. It is a typewritten copy of some verses of James Whitcomb Riley's, across which is written, in Miss Gerard's hand: "My favorite poem. I recite it to myself when I am tired." The verses are entitled "Babyhood":

Heigh-ho, Babyhood! Tell me where you linger.
Let's toddle home again, for we have gone astray;
Take this eager hand of mine and lead me by the finger
Back to the lotus lands of the far away.

Turn back the leaves of life. Don't read the story.
Let's find the pictures and fancy all the rest.
We can fill the written pages with a brighter glory
Than old Time, the story teller, at his very best.

Turn to the brook where the honeysuckle tipping
O'er its vase of perfume spills it on the breeze.
And the bee and humming bird in ecstasy are sipping
From fairy flagons of the blooming locust trees.

Turn to the lane where we used to "teeter-totter,"
Printing little footpalms in the yellow mold.
Laughing at the lazy cattle wading in the water
Where the ripples dimple round the buttercups of gold.

Where the dusky turtle lies basking on the gravel
Of the sunny sand bar in the middle tide.
And the ghostly dragon fly pauses in its travel
To rest like a blossom where the water lily died.

Heigho-ho, Babyhood! Tell me where you linger.
Let's toddle home again, for we have gone astray;
Take th's eager hand of mine and lead me by the finger
Back to the lotus lands of the far away.

THE MATINEE GIRL.

Photo Otto Sarony Co., N. Y.

CHARLES H. ROSSKAM.

Charles H. RossKam, who has been in New York for the past ten days, talks enthusiastically of the success of his company, the Chicago Stock, the past season. The company played forty-nine weeks, filling only the best city time, and has presented a list of royalty plays far above the average. Mr. RossKam takes pride in the fact that he is one of the first road stock managers to play at the 50-cent admission, and it has been the high standard of his productions which has enabled him to profitably do this. Mr. RossKam announces that for the next season of the Chicago Stock on the road he has secured the rights to Jacob Litt's production of The Suburban, by C. T. Dazey, author of In Old Kentucky; Dan Sully's recent success, The Parish Priest; Howard Hall's French romance, The Soldier of the Empire; Bartley Campbell's famous play, My Partner, and Robert Mantell's The Face in the Moonlight; Mr. RossKam's own production, The Hero of Manila, and it is announced that Mr. RossKam has purchased from a New York manager the complete scenic equipment which was used for one of the big productions of Quo Vadis. A complete line of paper is available for every play in the company's list, and the usual vaudeville features will be introduced between acts. Mr. RossKam left Saturday for Chicago, where he will spend the next four weeks at his office in the Tribune Building, closing up his remaining time for next season and the season following. The majority of his company have been re-engaged, including Clara Prae Dorente, Ada Melrose, Lulu May Pfaff, Belle Florer, Fred Davidson, Norbert E. Dorente, George Florer, James Dunseith, Professor Purvis and his trained pets, Martin Zahner, Moore, the magician, Graham Earle, James Rourk, Carol Sherod, and Francis Thompson.

PLANS OF MANAGERS.

Fisher and Ryley have disposed of the Western and Southern rights of Florodora to Charles Riggs and C. F. De Long, who will make a transcontinental tour, commencing the last week in August.

Jones and Sutton opened their Summer season on the Frank Melville Park circuit, at Ross Park, Binghamton, N. Y., the week of May 29.

For the Sothern-Marlowe company all of the supernumeraries and some of those who will play small parts in the support next season will begin rehearsals of Shakespearean plays early in July. This will be the first of Mr. Charles Frohman's many companies to prepare for next season.

Victor Mapes has been elected president of the recently formed International Theatre Company. S. R. Berton, vice-president, and Howard Thayer Kingsbury and Paul Fuller, Jr., secretary and treasurer, respectively.

Alice Johnson is to be starred next season in The Marriage of Kitty, under the management of Jules Murray.

Eloise Mortimer, who, upon her marriage to a non-professional, retired from the stage, will be seen next season in an operatic and dramatic symposium, entitled Echoes from Broadway, and under the management of E. D. Shaw.

The Savage English Grand Opera company will make a trip next season to the Pacific Coast. At least one new opera will be staged for the coming season by this company in addition to those already in the repertoire. The first of the Savage attractions to be offered to the public next season will be The College Widow, which will have its first presentation outside of New York July 31, in Chicago. The new comic opera by John Kendrick Bangs and Manuel Klein as yet unnamed, will be produced Aug. 14. The Garden Theatre in New York will once more be the home of a George Ade comedy, for early in September the Madison Avenue playhouse will throw open its doors with a new American comedy called The Bad Samaritan.

The Girl of the Streets, with Laura Alberta in the title-role, will open the season at the Bijou Theatre in Chicago, July 29, under the management of Decker and Veronee.

Decker and Veronee have just received patents upon the new second act storm effect that they will use in their new production, No Mother to Guide Her, next season. To give the effects properly they had two dynamos built by the General Electric Company.

Louis Miller and Joseph Conyers, of the firm of Miller and Conyers, sailed for Europe June 3, to arrange a London production of Our New Minister. Before returning they will make a pleasure trip through England, Ireland, Scotland, France, Switzerland, and Italy, making the homeward trip via the Mediterranean, and arriving in New York the last of July. Mrs. Miller (Phila May) is a member of the party.

The Belle of Arizona company is now organizing in Prescott, Ariz., for the Summer season. A. J. Moser will be starred in his own scenic production of it. This play deals with Arizona mining life. The roster is: N. A. Baker, manager; B. A. Moser, business-manager; M. L. Golding, advance agent; M. T. Diskin, properties; A. L. Chandler, carpenter; M. Baker, electrician; F. T. Squixet, C. F. Adams, N. A. Baker, J. H. Requine, M. Diskin, J. B. Farrell, M. A. Baker, J. C. Raine, Marie Dunkle, Norma Fernwalt, Bessie De Mar, and Pearl Tinsler.

The Grand Opera House, remodeled, refurnished and redecorated, will open for the season of 1905-06 on Saturday evening, Aug. 19. The opening attraction will be Henry W. Savage's Woodland. George Marion, general stage director for Henry W. Savage, will shortly start work on the new Bangs-Klein opera, the George Ade comedy The Bad Samaritan, and the Jesse Lynch Williams play entitled The Stolen Story.

AMATEUR NOTES.

The University of Minnesota Dramatic Club played Ibsen's Pillars of Society recently at the Lyceum Theatre, Minneapolis, and won praise. In the cast were George Walker, Cornelia Hollinshead, Cyrus Brown, Charles N. Hensel, Arthur P. Royce, Jacob Wilk, Fred Payne, Frederick Calhoun, Stuart M. Thompson, Maude Tondel, Blanche Kinnard, Frances Chamberlain, Ruth Hayes, Mabel Goodrich, Marjorie Vance, Alice Stratton, and Eva Blaisdell.

The Pride of Virginia was given by Company G of the I. N. G., at Ottumwa, Ia., May 23, under the direction and management of Captain C. E. Coughlin. The play was handled with unusual skill for amateurs and proves the captain to be a manager as well as a soldier. The cast was made up of fine material.

AMONG THE DRAMATISTS.

Lillian Mortimer is busy in the Catskill Mountains completing her new play, that she has named Head-Strong Betty. It deals with an entirely new phase of the life of Nell Gwynn.

Doré Davidson sails Tuesday, May 30, for London via Liverpool on the *Carpathia*. He will visit Paris and Berlin, returning to New York about Aug. 1, making the trip entirely for pleasure.

CONSPIRACY AGAINST METCALFE.

MAGISTRATE POOL DECLARES IN FAVOR OF THE CRITIC.

Twenty-four New York Theatre Managers Held to Have Violated the Criminal Law in Uniting to Bar the Complainant From Their Houses—All Members of the Managers' Association Liable to Prosecution—The Law Declared in the Magistrate's Decision—The Matter to be Tested in the Higher Courts by the Defendants.

Twenty-four prominent theatre managers in New York have been called upon to answer a charge of conspiracy. James S. Metcalfe, dramatic editor of *Life*, has won the first issue of his battle against the discriminating members of the Theatrical Managers' Association of Greater New York.

Last Wednesday Magistrate Pool, of the West Side Court, handed down his decision in the complaint brought by Mr. Metcalfe against the members of the Association, charging them with preventing him from exercising his profession, and thereby attempting to deprive him of his means of livelihood, by forbidding him entrance into theatres controlled by members of the Association. In his decision, Magistrate Pool holds that any member of the Association, whether present or not at the meeting at which was offered the resolution expelling Mr. Metcalfe from the theatres, who either directly or indirectly carried out the resolve of the meeting or threatened to do so, or who prevented the complainant from entering their theatres on his presenting himself with proper tickets of admission, is liable to the same charge as though present and voting. The magistrate further holds that in his opinion the theatre is a quasi-public place and that a person cannot be denied admission solely on the ground that he has written criticisms reflecting on one or more members of the association.

When the magistrate had his decision ready he notified Assistant District Attorney Krotel, who has charge of the prosecution, to produce Mr. Metcalfe, so that he could swear to a formal complaint, charging conspiracy, and at the same time notified W. M. K. Olcott, attorney for Klaw and Erlanger, and the lawyers of other managers. None of the managers was in court at the time the complaint was sworn, however. Those named as dedendants are Marc Klaw and Abraham L. Erlanger; Joseph Brooks; Oscar Hammerstein, Victoria and Lew Fields' theatres; Daniel Frohman, Lyceum Theatre and president of the Managers' Association; Charles H. Burnham, Wallack's, vice-president of the Association; Alf Hayman, general manager for Charles Frohman; Heinrich Conried, Metropolitan Opera House; Frank McKee, Savoy; J. W. Rosenquest, Fourteenth Street Theatre; A. L. Braden, manager for Henry W. Savage; John L. Springer, Grand Opera House; W. C. Jordan, Berkeley Lyceum; H. H. Stair, Majestic; A. L. Lichtenstein, Harlem Opera House; Henry B. Harris, the Hudson; Percy Williams, the Alhambra and the Colonial, in Manhattan, and the Orpheum and Novelty in Brooklyn; George Kraus, the Dewey and the Gotham; James H. Curtin, the London; W. F. Keogh, the Murray Hill and the New Star; Antonio Pastor, Martin Dickson and Leo Teller and W. C. Watson, of Brooklyn.

Two others were included in Mr. Metcalfe's complaint, but were not included in the Magistrate's decision. These were Edward G. Gilmore, of the Academy of Music, who was exonerated because he did not vote for the resolution, was not in favor of it and did not act in accordance with the others, and Sam S. Shubert, of the Princess, Lyric and Casino theatres, who met death in a railroad wreck at Harrisburgh, Pa., a few weeks ago.

As the magistrate was sure of the attendance of the managers, no warrants were issued for their arrest, but they were notified to appear and give bail. On Thursday the counsel for the managers held a conference in the office of W. M. K. Olcott, attorney for Klaw and Erlanger, and decided, the District Attorney agreeing, that one of the defendants should be technically arrested and paroled until *habeas corpus* proceedings could be brought to test the validity of Magistrate Pool's ruling. As Charles M. Burnham was the one to introduce the resolution, he was chosen as the one upon whom the test case was to be made.

Thursday night Mr. Metcalfe, accompanied by Mrs. Metcalfe, offered two tickets for Sergeant Brue to William Lowrie, doorkeeper at the Knickerbocker Theatre. They were refused, though Mrs. Metcalfe was told she might enter. Harry G. Sommers, manager of the house, refused to give a reason for debarring Mr. Metcalfe other than that he was not wanted in the house. Mr. Metcalfe refused to accept his money back and retained the tickets.

The conspiracy charge grew out of the result of a meeting of the Theatrical Managers' Association, held January 12 at the Hotel Astor. At this meeting, which followed editorials in *Life* on the winning of a libel suit brought against the publication by Klaw and Erlanger, a resolution was offered by Charles H. Burnham to the effect that as Mr. Metcalfe, in a series of articles, had attacked the Jewish race, he should be excluded from the theatres. Managers Hammerstein, Frohman and Kraus spoke in favor of debarring the critic from all New York theatres under control of members of the Association. The resolution as passed did not mention Mr. Metcalfe by name, but spoke of his writings as "malicious, vile and unjustifiable attacks on the Jewish faith" and declared that the matter was taken up "for such individual action as the managers saw fit to take" and that "some action should be taken to give the members of this Association so assailed its vote of confidence and support and to take necessary steps to prevent our business interests being injured."

"The individual action" by members of the Association took the form of debarring Mr. Metcalfe from forty-seven New York theatres, not only by recalling press courtesies extended his magazine, but refusing him admission when he presented tickets purchased in the usual way. Finally, Mr. Metcalfe brought the matter to the attention of the District Attorney's office, and hearings were held before Magistrate Pool on several dates in February and March. It was held by the defense that there had been no agreement to keep the critic from the theatres, and as it was left to the individual action of the managers, there was no conspiracy. It was also held that several of the managers, notably Marc Klaw and A. L. Erlanger, did not vote upon the resolution. The evidence showed, however, that Klaw and Erlanger were the principal subjects of the resolution and that they subsequently carried out the resolve of the meeting. Oscar Hammerstein testified that he had advocated "politely kicking" the critic out of his theatre, but had refrained from doing so when given an opportunity. Like sentiments were said to have been voiced by Mr. Kraus.

Magistrate Pool's decision follows in full:

Magistrate Pool's Decision.

This procedure was instituted by the District Attorney of the County of New York, and conducted before me by Paul Krotel, Assistant District Attorney. The testimony and evidence were taken under Subdivisions 148 and 204 of the Code of Criminal Procedure.

On the testimony and evidence the learned Assistant District Attorney insists that the crime of conspiracy defined under Section 158 of the Penal Code, Subdivision 5, has been committed by the defendants named in the complaint in this case, and that each is guilty of a crime under said section and subdivision—namely, where two or more persons conspire to commit a crime, etc., and in this case under Subdivision 5 of said section to prevent another from exercising a lawful trade or calling or doing any other lawful act, by force, threats, intimidations, etc.

It is under this subdivision of Section 148 of the Penal Code the learned Assistant District Attorney claims the evidence and testimony taken in the case show that the defendants before named are guilty of the crime of conspiracy.

The evidence discloses the fact that there is a corporation or organization under the name of the "Theatre Managers' Association" in the city of New York, composed of most all, if not all, of the owners and managers of theatres and places of the stage in the city of New York, of which the defendants are members.

The objects and purposes of the Association are for the mutual and collective protection of each member of such Association. Each member of the corporate Association is subject to the direction of the corporate body in so far as any matter or thing may affect the members individually pertaining to the business directly connected with the management of each of their theatres in the city of New York.

On January 12th, 1905, immediately following the apparent dissolution of the regular meeting of the Association, if not before the meeting had adjourned, the defendant, Charles M. Burnham, called the attention of the members present at the meeting to a paper which he had prepared for presentation to the Association.

The paper resolution referred to is as follows:

The attention of this Association is called to the following matter: "A certain writer on a certain periodical has, for the last ten years, persistently and without just cause, libeled in its columns a large portion of our theatregoers and attacked the personal integrity of members of this Association. Its continued malicious, vile and unjustifiable attacks upon those of the Jewish faith are unwarranted, and, as it may affect our business interests, should receive attention from all managers.

"For their so-called criticisms on plays or business methods we make no mention. That does not concern us and is without our province. But when they persistently and for no discernible just cause (but a personal feeling, perhaps) make a butt of one's religion, be his faith what it may, then some action should be taken to give the members of this Association so assailed its vote of confidence and support and to take necessary steps to prevent our business interests being injured.

"I deem it only fair to say that this paper has been presented without the knowledge of Messrs. Klaw and Erlanger, and is for such individual action as managers may see fit to take."

Defendants' Exhibit A, February 21st, 1905.

Although the resolution on its face does not in name refer to the complainant Metcalfe, the discussion of the same at the meeting made the fact apparent and known to all the members of the Association present. There could be no mistake in that respect: the forcible and heated discussion before the vote was taken on the resolution by Mr. Hammerstein and Mr. Kraus that the complainant Metcalfe "should be kicked and barred out of every theatre" fully informed the persons present of the purpose and the proposed action to be taken against the complainant, James S. Metcalfe. This fact is fully confirmed by the action of the members of the Association, who either refused the complainant admission to their theatres on his presenting himself at the theatre with tickets of admission, and other members of the Association who gave orders to their superintendents not to admit the complainant to their places.

It is claimed by the learned ex-District Attorney Olcott that Marc Klaw and Abraham L. Erlanger did not vote, though present at the meeting when action was had on the Burnham resolution, and therefore should not be held chargeable.

The evidence shows that Marc Klaw and Abraham L. Erlanger were the principal subjects of the resolution, and they subsequently carried out the resolve of the meeting by preventing the complainant from entering their several theatres, though he demanded entrance and presented unquestionable tickets of admission.

It is held in the case of the People, etc., vs. Pickens, 153 N. Y., page 576, where different persons are charged with a crime or with a common purpose and design to commit a crime, where no previous combination existed, the acts of each thereafter are competent evidence to charge the crime.

Also see the People vs. Van Tassel, 156 N. Y., page 561.

In the light of this law I hold that every one of the "Theatre Managers' Association" present at the meeting of January 12th, 1905, who voted or who did not vote, or thereafter carried out the direction, purpose and resolve of the meeting, is equally guilty of the alleged crime.

The counsel for the defendants insists that the meeting of January 12th, 1905, was an informal one of the individual members of the "Theatre Managers' Association," and that the action taken by them at the meeting to prevent the complainant from entering the theatres managed or owned by them was a lawful act, the same as an individual has with his castle or with his property.

This right or privilege is limited or abridged whenever in the exercise of that privilege or right it prevents another from exercising his lawful rights. Section 29 of the Penal Code provides that whether a person commits the act constituting the offense, or aids and abets its commission, *whether he be present or absent;* I hold that any member of the Association, whether present or not at the meeting, who, either directly or indirectly carried out the resolve of the meeting of January 12th, 1905, or threatened to do so, or prevented the complainant from entering their respective theatres on his presenting himself for admission with good and proper tickets of admission, is liable to the same charge as if present at the meeting and voting.

It is also claimed that the theatres of the defendants are private property and not public places, and therefore they had a legal right to exclude the complainant from the places. I am of the opinion that a theatre is a *quasi* public place, and in that respect differs from an individual's castle or his private place. It is and has been my uniform rule to so treat and consider theatres, by punishing persons who commit disorderly conduct in or on such places, and I think that has been the rule of my brother magistrates in cases where the offense charged was committed in a theatre. The theatres owned by the defendants or managed by them are devoted to the use of the public and rightfully are at least *quasi* public places.

Section 383 of the Penal Code states "*theatres or other public places*" or of amusement under the head of "public places."

It is further contended by the learned counsel for the defendants that the theatre ticket is a

(*Continued on page 8.*)

THE KING OF BULLFIGHTERS.

Mazzantini "the Peerless"—His Farewell Corrida in Mexico—Student and Actor.

(*Special Correspondence of The Mirror.*)

MEXICO CITY, May 30.

Luis Mazzantini, the peerless, the king of all toreros, the hero of over one thousand bullfights, whose sword has killed nearly four thousand bulls, gave his farewell corrida recently in the Republic of Mexico. It was an event.

Mazzantini is a veteran of the art, and has probably the best record ever made by a torero. He gave his first corrida, as an amateur, in 1881, and since that time he has given 1,195 corridas, some seventy of them in Mexico, and killed not less than 3,500 bulls. He has earned over $1,000,000, gold.

Mazzantini is of Italian extraction, his father having been an Italian and his mother a Spanish lady. He was born Oct. 10, 1856, at Elgobiar, a small village in the Province of Guipuscoa, Spain. When he was four years old his parents moved to Rome, where they placed their boy in a school and later on in a college. In 1870 he returned to Spain and graduated as a lawyer. In a few years he was appointed secretary of the Caballerango Mayor of the late Spanish King Amadeo de Saboya. He was then twenty years old.

In 1878 Lawyer Mazzantini, who did not like his profession, entered the service of the Southern Spanish railroads as telegraph operator, and in six months he was promoted to station master. In 1881 he took part in an amateur corrida given for the benefit of a benevolent institution at Valencia de Alcantara. That was his first corrida and also his first ovation. His fine work made the audience go wild with enthusiasm, and after that there was no amateur corrida to which he was not invited to take part as the leader of the cuadrilla. Ovations came rapidly. Bullfight impresarios managed to contract Lawyer Mazzantini by making enviable offers, and finally he went into a professional torero company.

Some time in December, 1882, his impresario took him to South America. It was a triumphal career through the main plazas of Argentine, Peru, Chile, Bolivia, etc., and the impresario's purse was filled to its utmost capacity. Young Mazzantini was already famous, and began to be the idol of the lovers of bullfights. When he returned to Spain his friends accorded him a grand reception, and the newspapers filled columns with the description of his great feasts in America.

May 29, 1884, Mazzantini took part in a corrida under the leadership of the great Frascuelo, at Seville, Spain. As usual, the audience went wild with enthusiasm, and urged Frascuelo to give the "alternativa" to the young matador. To give the alternativa, in bullfighter's slang, means to graduate as a first-class torero. Frascuelo was preparing to kill one of his bulls, but at the request of the audience he courteously turned over to Mazzantini the sword and red cloak. The alternativa had been given, the bands played, everybody cheered the diestro, and the latter dispatched the bull in the best imaginable manner. Mazzantini's career has since that time been an uninterrupted series of triumphs and ovations.

He has been gored ten times, four times very seriously. He met with these four serious accidents in the rings of Seville, Bilbao, Badajoz, and Madrid. His last injury kept him in bed for three months.

The Mexican public first admired the work of Mazzantini in 1887. At that time he was also an amateur theatrical artist, and took part in an amateur performance given in the now demolished National Theatre and organized by Mrs. Diaz, the wife of the President of the Republic, for the benefit of one of the benevolent institutions she has established. The play represented was Dominos Blancos, and Mr. Mazzantini impersonated his role so well that one did not know where to admire him more, on the stage or in the arena. He is still an amateur actor, and likes to take part in amateur performances for charity. He is also a good pelota player, and every morning, after his cold bath, spends two or three hours playing at the fronton of the cities where he is.

Contrary to the practice of all toreros, Mr. Mazzantini has not grown a queue and has no nickname. Wherever he is, in a bull ring or in a salon, he is Don Luis Mazzantini, "el mismo Don Luis," and this is the origin of the Spanish expression which one hears from the lips of everybody who sees his picture.

He is a polished gentleman, speaks Spanish, Italian, and French to perfection, and has a good knowledge of English and German. He is fond of books, and has a large library. He is also fond of the beauties of nature, and has a delightful country home in Andalusia. He is fond of his fellowmen and of social intercourse, and has a fine mansion in Madrid on Orellana Street.

He has very valuable presents and souvenirs from people whose names sound throughout the world, including sovereigns and rulers of nations. Among these souvenirs he has a diamond brooch presented to him by Mrs. Diaz. He also has souvenirs from the late King of Spain, Alfonso XII, of whom he was a good friend; of the Dowager Queen, and of the present Spanish King, Alfonso XIII.

Mazzantini since he became famous has never taken part in a corrida for less than $100, gold, the average being $3,000, gold. At Havana, in 1887, he was given $25,000, gold, for one corrida.

This year he will give his last fight in Spain. He will then enter politics, and has been assured that he will be nominated deputy for one of the provinces of his motherland.

GUIDO MARBURG.

THIEVES AT THE BIJOU.

Thieves visited the Bijou Theatre May 30 between the afternoon and evening performances of The Music Master. In the evening it was discovered that $60 had been taken out of a small handbag in the dressing-room of Minnie Dupree, who plays the part of the music master's daughter, and that two violins were missing from the orchestra room. One of the instruments is said to be worth $300. There were several robberies at this theatre last season.

NEW THEATRE AT TIMES SQUARE.

Felix Isman has acquired the plot at Broadway and Forty-seventh street upon which Kirke La Shelle had expected to erect a theatre, and will probably carry out the plans of Mr. La Shelle. Besides the original plot of 96 x 100 feet, Mr. Isman has bought a parcel 20 x 80 feet at 1566 Broadway, which will permit of a 40-foot instead of a 20-foot entrance to the theatre.

REFLECTIONS

Laura Frankenfield, who is pictured above, has been playing Mrs. Alving in Ibsen's Ghosts during the past season with marked success. Her tour covered the Northwest and lasted forty weeks, probably the record for the longest continuous season of Ibsen in this country. Miss Frankenfield is an ardent student of Ibsen and previous to the season just passed has frequently appeared as a lecturer on the plays of the Norwegian dramatist. She is spending the Summer at her home in Duluth, Minn.

Charles E. Matthews, who has been in advance of the Dilger Cornell Stock company, closed at Bradford, Pa., to accept a position as advertising manager of the Newark, O., *American Tribune*. He will still have half interest in the Auditorium Theatre in Newark, O.

La Reine Cumley, of George M. Cohan's company, has been moved from the Mary Thompson Hospital to the Garfield Park Sanitarium, in Chicago.

Evie Greene, who was seen here in The Duchess of Dantzic, is going on tour with Jan Kubelik next season to sing ballads, among which will be some of Eugene Field's poems set to music.

Josie R. Haywood, who was recently operated upon in Cleveland, O., has sufficiently recovered to enable her to go to her cottage in Jersey to recuperate.

Jack Mason's Society Belles is playing dates, having just closed a season on the Orpheum circuit.

Allen Doone, who has recently gained prominence in vaudeville in his sketch, Sweet Molly, O, will be seen next season in Joseph Murphy's Kerry Gow. Mr. Doone will alternate with Mr. Murphy, supported by the same company.

Andre Messager, musical director at Covent Garden Theatre, London, has been engaged to come to America next Fall to conduct the opening performance of Veronique, of which he is the composer.

Massenet, the composer, has announced that his latest opera, Cherubin, is the last he will write.

Mary Garden has put herself into the front rank of prima donnas by her singing of the title-role of Massenet's Cherubin in Paris. She is said to be the only foreign artist who makes no attempt to hide her native accent.

Cecelia Loftus' home was the scene of a pretty and rather unexpected wedding about a week ago, when Oliver Herford and Margaret Regan, Ph.D., his co-editor, were married by Judge John H. McCarthy. Miss Loftus did not wish to go abroad without seeing her two literary friends married, and when they called to bid her good-bye she persuaded them to have the ceremony at once. They agreed, and the telephone brought the judge and the attendants.

Joseph Knight, dean of the English dramatic critics, will be complimented with a dinner at the Savoy Hotel, London, some time this month by Sir Henry Irving, Beerbohm Tree, E. S. Willard, George Alexander and other London managers.

Gabriele D'Annunzio was forbidden to deliver an address at the recent opening of an exhibition of ancient art in Chieti, Italy, the Archbishop objecting in view of the fact that D'Annunzio's works have been put in the Index Expurgatorius.

The following theatre men of Iowa were present at the bill posters' convention in Waterloo May 25: A. B. Beale, Sioux City; E. C. Graves, Malvern; B. B. Wiley, Boone; W. S. Callees, Cedar Rapids; Elbert Payton, Centerville; W. S. Heller, Avoca; Charles P. Roth, Dyersville; R. L. Allen, Dows; F. W. Chamberlin, Burlington; O. G. Arnold, Lake City; A. Lister, Newton; R. D. Stevens, Denison; E. E. Prime, Osage; Willard Secor, Forest City; E. E. Taylor, Traer; W. R. Summerhayes, Tama; Mr. and Mrs. F. Bronson, Cherokee; C. F. Pederson, Council Bluffs; Ike Deutsch, Muscatine; W. L. Busby, Dubuque; C. F. Brown, Waterloo; S. Harrington, Keokuk; Charles Dickson, Clinton; W. P. Derner, Fort Dodge; W. W. Moore, Des Moines; Charles T. Kindt, Davenport; A. J. Busby, Marshalltown.

Jefferson De Angelis, who was ill and out of the cast of Fantana at the Lyric Theatre for several performances, resumed his role Wednesday night. The musical comedy was presented with entire new costumes and scenery Thursday night.

The lawsuit of Weaver vs. Mansfield has been settled in favor of Mr. Weaver. The controversy occurred during the run of Beaucaire.

Ethel Hertslet sailed May 27 on the *Etruria*, expecting to be in England about two months.

Thomas Phillips left for Boston to put on the annual regatta and Charles River carnival in July. For several seasons this event has been under Mr. Phillips' supervision. One of the features will be a novel effect of varied colored radium lights from beneath the river surface.

Madame Schumann-Heink was married at Chicago on May 27 to her manager, William Rapp, Jr. The wedding was solemnized by the Rev. R. A. John, pastor of the German Evangelical Lutheran Church, 634 Fullerton Avenue, in the presence of the attendants, who were John C. Slavin, comedian of the Love's Lottery company, and Mrs. Slavin.

Coco, the "human ape," who is appearing in vaudeville, occupied a box at the Knickerbocker Theatre last Thursday night and witnessed a part of the performance of Sergeant Brue. He became an "objectionable person" as soon as he began attracting more attention than the actors, and was requested to leave the house. It was said that he passed the doorkeeper by hiding in a shawl carried by his manager.

George Marion, general stage director for Henry W. Savage, arrived in New York last Thursday from a European trip. While abroad Mr. Marion saw the principal productions in London, Paris and Berlin.

Theodore Burt Sayre has written the play which Chauncey Olcott will present to the public early next season. It is entitled Edmund Burke, and deals with dramatic incidents in the life of that famous Irishman, woven together with Mr. Sayre's clever skill and fitted to Mr. Olcott's popular personality.

MRS. FISKE IN SALT LAKE CITY.

On Invitation of the Press Club, She Addresses an Audience on the Theatrical Trust.

By invitation of the Press Club and citizens of Salt Lake City, Mrs. Fiske delivered a lecture there on Monday evening, May 29, on the subject of the American theatre and the conditions under which it is now conducted. No theatre being open to Mrs. Fiske in that city, the address was delivered in Barrett Hall, and the proceeds of the event were divided equally between four orphan homes—selected by the Press Club—under various auspices in Salt Lake City. All the playhouses of Salt Lake are now controlled by the Theatrical Trust, and Mrs. Fiske and the Manhattan company were unable to present Leah Kleschna there on their way to the Pacific Coast. It was for this reason that the invitation to Mrs. Fiske was given and accepted.

The lecture dealt chiefly with the commercial monopoly that clogs the artistic progress of the American stage. Mrs. Fiske described in detail its scope, its methods and its powers, and explained the obstacles it places in the path of independent dramatic artists. In the course of the address she said:

Although the Manhattan company is forbidden to appear upon the stage of any one of your theatres I am happy to say that the Theatrical Trust, which excludes it from your playhouses, is not sufficiently powerful to prevent us from stopping in your city on our way to the Pacific Coast. Nor can it rob me of this privilege of addressing you.

It may seem to be a strange departure from the freedom which the Constitution of the United States is supposed to grant to every citizen of this Republic that we are not permitted to appear as actors in Salt Lake City. But the Theatrical Trust is at present paramount to the Constitution, so far as we are concerned, and so far as several other players are concerned.

If the Trust were able it would certainly prohibit free speech on the subject of the Trust. The Trust would be glad if it were able to prevent me from revealing its history and its present manipulations of your theatres in this city. It gives me great pleasure to say that the Trust cannot prevent this revelation.

It is probable that many present to-night have seen, of course, references in the newspapers to the Theatrical Trust. You have probably heard vaguely of some monopolistic concern that operates many theatres and theatrical companies in New York and elsewhere, but it is equally probable that few, if any, in this audience have knowledge of its *personnel* or of what it is or what it does.

Quite naturally the public has little interest in the business side of the theatre. It is of no immediate importance to the spectator in the orchestral stall whether the actor is fairly remunerated for his services, or whether the theatre manager is giving liberal terms to the companies that play in his theatre, or whether a group of shrewd schemers is forcing actors and dramatists and others connected with the calling of the theatre to pay a tribute of blackmail to it or not.

The spectator is interested primarily in the quality of the recreation that he obtains, and the business side of his playgoing means the amount required for the payment of his seats. But when a new system is put into operation by a band of speculators which inevitably means for good or for evil in the general character of theatrical entertainment, he begins to realize that he is a party in interest. If the monopolistic scheme of the Theatrical Trust is found to obstruct the progress of the stage and to destroy its artistic development, then the existence and the operation of the Theatrical Trust becomes a question of intimate and personal concern to every good playgoer and to every friend of the drama.

Although the Syndicate or copartnership under discussion is called the Theatrical Trust, it is not a trust in the sense in which that word is applied to the great industrial combinations. No doubt the name has been bestowed in this case as a term of reproach, for the reason that the word "trust" in many minds is synonymous with oppressive monopoly. An industrial trust means the joining together of many properties devoted to the same products in one corporation. The so-called Theatrical Trust was not created in this way. It did not originate in a combination of capital and a unification of properties in trust. It was a scheme pure and simple whereby half a dozen shrewd speculators or middlemen combined for the purpose of taking advantage of the lack of cohesiveness and of business foresight for which actors and theatrical managers generally long have been noted.

It is now, perhaps, nine years since the Theatrical Trust, otherwise known as the Theatrical Syndicate, was formed. The alleged purpose of the Trust was "to simplify and systematize the business side of the theatre."

It cannot be denied that in some respects the Trust has performed the task of "simplifying" the business of the theatre, but the members of the Trust have been the chief gainers by the process.

As middlemen they have exacted large sums for the privilege of transacting the business of the theatre, and slowly but surely have gained complete control of almost all the theatres in the United States, and made them and most of the persons engaged in theatrical enterprises tributary and contributory to their greed.

Recently the press of the country has assailed the combination as the result of the amazing disclosures made in certain lawsuits tried in New York city.

To give you some idea of the working of the Trust I must of necessity deal with personal matters. The Manhattan company has traveled from New York city to Salt Lake City. We are here. Every member of the Manhattan Theatre company arrived here to-day. We have the most earnest desire to present to the theatregoers of Salt Lake City our present play. There is no reasonable doubt that the theatregoers of Salt Lake City would offer to us as kindly and cordial a greeting as we hope awaits us in San Francisco.

There is no good reason to doubt that the Manhattan company would succeed in your city both from an artistic standpoint and in that more material and equally necessary manner; there is no reason to suppose that the local managers of the theatres in Salt Lake City bear us the slightest personal grudge. I am sure they would be glad to open the doors of their theatres to us in all cordiality and courtesy if they dared—but they dare not.

As a matter of fact, Salt Lake City theatregoers will this season, and undoubtedly will next season, be deprived of the most successful plays. Is that honest treatment of the local play patrons of Salt Lake City, who have for so many years loyally supported the theatres here and encouraged the local theatrical management?

Here Mrs. Fiske detailed the manner of the organization of the Trust and its operative methods, and then continued:

A certain number of the most distinguished actors of this country are necessary to the life of the Trust. To these I am told the Trust obsequiously bends, using them, of course, to oppress the weaker ones. As to the Trust's claim that it could by its system arrange tours so scientifically as to make for convenience in traveling and prevent conflicting appearances—that was mere pretence. It has violated every detail of the business system that it first held up to excuse its being. Companies and plays of the same sort have conflicted; tours have been changed with little notice, involving inconvenience and expense to the parties whose business the Trust has managed, and arbitrary abuses of power have been frequent.

In many cases these violations of promise and good business policy have been deliberate, to injure theatres discriminated against or companies or stars that competed with enterprises belonging wholly to members of the Trust.

When knowledge of its control became public the Trust was safely intrenched. When its existence first became known it already controlled many of the first-class theatres throughout the country. In large territories it soon gained practical control. Occasionally the Trust was unable to secure the control of every first-class theatre in a great city—San Francisco, for example. In San Francisco there is a theatre free to the actor not associated with the Trust. In San Francisco there is a theatre free to independent actors. The Trust, however, endeavored to block the way to California. It strove to hold the avenues of approach so that it would be impossible for an independent actor to fill a tour from, let us say, Chicago to San Francisco. The Trust made it impossible for the independent actor to play in Kansas City, Omaha, Denver or Salt Lake. You can readily understand that the expense entailed by the journey of a large dramatic company direct from Chicago to San Francisco would be more than any degree of success in San Francisco would make profitable.

We have tried, however, to blaze a path to San Francisco. The Manhattan company, finding itself debarred from Omaha, appeared across the river in Council Bluffs. Mrs. Elitsch, of Elitsch's Garden Theatre, in Denver, most generously opened the doors of her theatre to the Manhattan company. The managers at Salt Lake, however, cannot allow the Manhattan company to appear.

You will observe through all this the plain proposition of the Theatrical Trust: "You must transact your business through this Trust, or proceed under difficulties and loss that few are willing to encounter."

If the actor consents to pay tribute to the Theatrical Trust he will be permitted to play in Salt Lake City. If he refuses to pay tribute to the Trust he will not be allowed to appear in Salt Lake City, and the opinion of the Salt Lake theatregoer is not for a minute taken into consideration.

The Trust invariably shows a disposition to punish the persons who criticise it. The organization had hardly felt its power over theatres and actors before it began a crusade against dramatic critics. In several cities—Pittsburgh and Washington, for example—it procured the "removal" of critics who had told the truth about its offerings. Emboldened by its success with weak newspapers controlled by their business offices, it carried the war into New York city, where it has been taught needed lessons. The Trust has failed to remove several writers of the New York press. It now begins to exclude from its theatres such critics as fall under its displeasure. You doubtless know of the case of Mr. Metcalfe, the dramatic editor of *Life*.

David Belasco has refused to transact his business through the medium of the Theatrical Trust. Therefore Mr. Belasco's plays and stars are prevented from appearing in many of the great cities in this country.

The Trust, however, does not affect Mr. Belasco's productions in New York city, nor does it affect the appearance of the Manhattan company there. Mr. Belasco has his theatre in New York and the Manhattan company also has its theatre in that city.

Until this season the Trust controlled only the first-class theatres in the cities throughout the country. Until this season the second-class theatres were still open to independent actors. It was possible to appear in these second-class theatres, raising the rates to the scale of prices charged in the first-class theatres, and drawing the same audiences that frequented the latter.

The Trust has now seized upon the second-class theatres. They are no longer open to the independent actor. They have been absorbed by the Trust. A new combination has given the Trust absolute control of the second-class theatres as well as those of the first class. It was the only possible way in which the Trust could prevent the tours of an independent actor. The second-class theatres were controlled by a smaller trust, with which the greater Trust has now formed a combination, excluding the independent actor or manager.

The great foreign actors can no longer visit this country save with the sanction of the Trust and submission to it. In fact, the greatest genius in the world of the theatre, could not visit this country properly if he failed to obtain permission of Messrs. Klaw and Erlanger.

May Sir Henry Irving visit this country and make a proper tour of our land? Not unless Messrs. Klaw and Erlanger say so.

Is it possible for the elder Salvini to reveal again to the people East and West the matchless glory of Othello? Not unless Messrs. Klaw and Erlanger say that he can.

And Eleanora Duse—she who in art has learned to attain perfect beauty by paths of perfect truth—may she come here? Not unless Messrs. Klaw and Erlanger give their permission.

And Maria Guerrero, of Spain—perhaps the greatest of them all?

Surely the public should interest itself in this. It is not possible that such conditions could exist elsewhere. It is only in free and independent America, the land of liberty, that such a condition is possible.

It is to be hoped that before long the American people will understand what this Theatre Trust really is. When the American people do understand the death knell of the Trust will be sounded. The American people have the release of the theatre easily in their power if they wish to exercise the power.

The inhabitants of many of the prominent cities of the country, finding that certain players and companies and plays are debarred from their local playhouses, will find a way to rebuke the men who have seized upon the theatre.

Let us hope that the American people will soon ponder these matters and refuse to be dictated to. It is your right in this city to determine whatever worthy actors you desire to see.

WARD AND VOKES PART.

Ward and Vokes, who have been appearing for two seasons in A Pair of Pinks, severed a stage partnership of twenty years' standing after Saturday night's performance in Haverhill, Mass. Mr. Vokes will be joined next season by William West, when the new firm will continue in A Pair of Pinks. Mr. Ward has plans to star next season under the management of E. D. Stair in a comedy entitled The Grafters. He will be supported by Mrs. Vokes and a large company. Margaret Daly Vokes will also appear under the management of Mr. Stair in a play entitled The Girl from Maine.

BOOKS AND MAGAZINES.

The *Critic* for June has some excellent photographs of Joseph Jefferson, with timely essays on his art.

The leading feature of the *Theatre Magazine* for June is the first installment of the important papers previously announced, "Personal Recollections of Augustin Daly," by Margaret Hall. The *Theatre Magazine* has added another feature to its departments, entitled "Their Beginnings." Under this head each issue will contain an account written by some prominent star of how he or she finally attained success after years of struggle and disappointment. Blanche Bates is the first to contribute the story of her beginnings. Other articles are an account of Edward Gordon Craig's novel methods in production and lighting; "The Decline of Dancing as an Art," by E. Lathrop, and a number of prominent stars, including Frank Daniels, May Irwin, Fritzi Scheff, write amusingly of their experiences as automobile chauffeurs. The interview of the month is with Henry Miller. The June cover shows Eleanor Robson as Kate Hardcastle in She Stoops to Conquer. Other prominent pictorial features are full-page portraits showing Richard Mansfield as Alceste in The Misanthrope, and scenes from the play; Virginia Harned as Trilby, Wilton Lackaye as Svengali, and the other members of the Trilby revival; Frank Daniels in Sergeant Brue, Percy Haswell as Juliet; Marceline, the famous Hippodrome clown; Sam Bernard in The Rollicking Girl, scenes from The Heir to the Hoorah, Nannette Comstock in The Crisis, Annie Russell in Jinny the Carrier, and many other portraits and pictures.

STAGE CAREER OF J. C. STEWART.

D. E. Russell, manager of the Imperial Theatre, St. Louis, an old friend of John Stewart Crosby (J. C. Stewart), who died on May 22, persuaded Mr. Crosby to write an autobiography shortly before he was taken ill. Mr. Crosby summed up his stage career as follows:

After leaving a seafaring life I adopted the stage for a livelihood, in 1848 making my first appearance as an Irish comic singer at Dan Wright's Music Hall, Water Street, New York. My next engagement was Davis's Music Hall, James Street, New York; my next, at the Temple of Muses, Canal Street near Broadway, and next at the Anatomical Museum, Bowery and Division Street, New York. In 1849 I appeared at Barnum's Museum, Broadway and Ann Streets, New York. My next engagement was the American Music Hall, Broadway and Grand Street, New York. Then I joined the Sable Harmonists, a minstrel troupe. Next I joined a minstrel troupe called "The Fly by Nights," after which I started a company of my own called Buckley's Minstrels. In 1854 I traveled the whole season with P. T. Barnum's Museum and Menagerie, the largest concern known up to that date. I forgot to mention that before joining Barnum I played one year at the Franklin Theatre, Chatham Square, and a short season at the National Theatre, Chatham Street, New York.

The Winter of 1854 I started a company called Stewart's Minstrels and another called Northern Chimers, and established a minstrel hall in Providence, R. I. The Summer of 1855 I traveled with S. B. Howe's Circus, singing in the side show and playing clown. The Winter of 1855 I played at the Coliseum, New York, and the next Summer I traveled with Joe Pentlan's Circus, singing and playing clown. That Winter I returned to the Coliseum, New York. The Summer of 1857 I traveled with L. B. Lent's Circus, singing and clown. That Winter I played in vaudeville at Military Hall, Philadelphia. The season of 1858 I traveled with Dan Rice's Circus, left the company in Indianapolis and went to St. Louis, where I played an engagement for the season at the Bowery Theatre. In 1859 I opened and managed Beckner's Music Hall, played an engagement at Wood's Theatre, Fourth Street, and built and opened Stewart's Melodian, Third Street, St. Louis. My next engagement was at Gauley's Music Hall, Chicago, Ill. In 1860 I played an engagement at Bellar's Vaudeville and Music Hall, Detroit, Mich., returning to the Bowery Theatre, St. Louis, where I remained till the Civil War broke out, returning to Detroit, where I played another engagement. My next engagement in 1861 was at 444 Broadway, New York, from there to the Palace of Mirrors, the Canterbury, Broadway, New York, and from there to the Melodian, Broadway.

My next engagements, in 1862, were at the Olympic Theatre, Race Street, Philadelphia; the Canterbury, Washington, D. C., and the Melodian, Baltimore, Md., known at present as the Monumental Theatre. Thence I went to Washington with a vaudeville company, playing in Temperance Hall. My next engagement, in 1863, was at the Melodian, Callowhill Street, Philadelphia. The next was at Fox's Casino, Chestnut Street, Philadelphia, thence to 444 Broadway, New York, and then back to Fox's Casino, Philadelphia. In 1864 I opened and ran a vaudeville and music hall of my own called the Apollo, on Chestnut Street, Philadelphia. My next engagement was at Tremble's Varieties, Pittsburgh, thence to the Palace Varieties, Cincinnati, and from there to the Bowery Theatre, St. Louis.

In 1865 and 1866 I played at Chadwick's Theatre, Chicago. In 1867 I opened a minstrel hall, Fourth and Gascal streets, Philadelphia. My next engagement was Fox's American Theatre, Walnut Street, Philadelphia, where I remained till the theatre burned down. My next engagement was at the Boston Theatre and the Howard Athenæum, Boston. My next opening was at Mechanical Hall, Broadway, known as the American Theatre, and from there I went to Fox's American Theatre, Philadelphia. Then I played at Harry Enoch's Varieties, Seventh Street, Philadelphia. My next was Christal's Varieties, Third Street, Philadelphia. This was all during 1868, and in 1869 I opened at Hoolie's Minstrel Hall, Brooklyn, N. Y.

My next engagement was the Bowery Theatre, N. Y., thence to the Howard Athenæum, Boston. I next started a company called Stewart's Reinforcements and toured the country for nine months. Then I opened at the Theatre Comique, New York, where I remained for eighteen months, from there going to the American Theatre, Philadelphia, now known as the Chestnut Street Opera House. My next engagement, in 1871, was at Front Street Theatre, Baltimore, thence to Fred Ames', Pittsburgh, thence to Frank Wild's Music Hall, Syracuse, from there to the Howard Athenæum, Boston, under John Stetson's management. Then I went to the Chestnut Street Theatre, Philadelphia, under Stetson's management, and back to the Howard Athenæum, Boston; from there I opened for William E. Sinn, at the Brooklyn Theatre, Brooklyn, N. Y., and from there went to the Globe Theatre, New York. My next engagement was at the Grand Opera House, St. Louis, under the management of Fred Ames. In 1873 I joined Sam Hague's Minstrels, in Liverpool, England; returning I brought a company from England and opened at Fox's American Theatre, Philadelphia, going from there to the Theatre Comique, Broadway, New York, under the management of Josh Hart, and thence to Tom Donally's, Brooklyn, then to Troy, N. Y., and from there to Fred Ames' Opera House, Pittsburgh.

In 1874 I made a tour of the New England cities, and in 1875 opened at Fox's American Theatre, Philadelphia, leaving in 1876, when I built and opened the North Broad Street Theatre, Philadelphia, which I conducted as a variety, dramatic and operatic house, playing all the big operas until 1881, when I tore the building down, played engagements at the Comique, Jersey City, and the National Theatre, New York, and Gilmore's Theatre, Philadelphia; also the Monumental Theatre, Baltimore. My next engagement was with Hyde and Behman's traveling company, touring the country.

In 1882 John Hart was to have a benefit at Hyde and Behman's Theatre, Brooklyn, and invited John C. Stewart to appear. Mr. Stewart was to furnish the afterpiece, and on account of their both being very large and not unlike in appearance he conceived the one-act farce, The Two Johns. It was such a hit that he made it into three acts and with it amassed a second fortune. The Two Johns was followed by The Fat Men's Club, Betsy Jane and The Wicked City. Over 300 farces and numerous songs were the product of his pen.

ENGAGEMENTS.

Gus Vaughan, baritone, and Rena Vaughan, for Ray F. Comstock's production of The School Girl season 1905-6.

Frank Andrews, for the Banished Duke in The Merchant of Venice and Antonio in Twelfth Night, by Sidney Herbert for his Sylvian Players.

Wade Rhine, by Aubrey Mittenthal, to originate the part of Timothy Tolan, the laughing boy, in his coming production of How Hearts Are Broken, by Langdon McCormick.

Frances Ring, who has been playing the part of Lucy Rigby in The County Chairman company, by Henry W. Savage, to assume the role of Jane Witherspoon, the college widow, in the Eastern company of that name, which opens its season in Boston. The Western company will have at its head Dorothy Tennant, who played the role during the long run at the Garden Theatre, in New York city.

Marcus Moriarty, re-engaged for his old part in The County Chairman.

Nettie Black has joined Mam'selle 'Awkins, playing the prima donna role, Lady Janet Belford.

For Our New Minister company: John Terriss, John Barker, M. H. Harriman, John F. Webber, Fred Clarke, Calvin Dix, W. C. Tanner, J. H. Lawrence, George M. Fee, W. H. Hunt, H. W. Phippa, Gertrude Perry, Alice Washburn, Phila May.

Francis Pierlot, for four weeks, to play the lead in Nettie the Newsgirl company, opening at the Bijou Theatre in Chicago.

EAST SIDE AMUSEMENT.

The Connecticut Crime, a blood-curdling melodrama in three acts and a tableau, has been filling the Clinton Street Vaudeville Hall during the past week with men, women and children bent on enjoying a real invitation execution. The story is about Gershon Marx, a Connecticut farmer, who illegally disposed of farm hands by killing them, and was subsequently arrested, convicted and hanged.

The first act shows the Marx farmhouse, with the about-to-be-murdered farm hand talking to Levine, who soon let the audience understand that he was the really to-be-murderer. Later on a crash of boxes outside announced that something had happened. Marx told his wife that the farm hand had been dropped into his cellar, murdered. Then he faints amid tears, and the curtain descends.

In the second act Marx is arrested by heartless New York policemen, brought by Levine, who received a reward of $1,000 on the spot, paid in stage money by the policeman, who failed to volunteer information as to where he got it. Floods of tears from the audience cheered him on to meet his fate. Act three showed a crape draped gallows, a real coffin and a rather unsubstantial prison built of gauze with bars of deadly black paint.

Keeping the spirit of newspaper accounts Marx went to the gallows trembling and fearful, was helped to the platform by a Rabbi and others, heard the warden speak the only English line used in the play, and fainted, to allow the curtain to descend once more.

The tableau was something of the nature of an "apotheosis," like those used for the death of Little Eva, and the finish of Marguerite in "dramatic versions" of Faust. Marx was seen in the coffin, which leaned against the gallows, and by its side stood the Rabbi, pointing upward. Clinton Street Vaudeville Hall is located under a tenement. Perhaps the direction of the Rabbi's finger indicated Heaven.

The piece was built by Mr. Kuperschmidt, subsidized playwright of the house. David Barats played Marx, with a make-up copied from newspaper illustrations, but far more lifelike, and the other parts were taken by members of the house's stock company.

THE MANHATTAN COMPANY NEXT SEASON.

The Manhattan company, with Mrs. Fiske at its head, promises to strengthen the hold it secured as a permanent dramatic organization in New York next season, for from announcements made it will be even stronger than during the past season, when it challenged comparison with the best organizations seen here under such managers as Wallack, Palmer and Daly.

The plans at the Manhattan as to plays next season are not yet ready to divulge, but from the preparations being made by Harrison Grey Fiske it is said that they involve operations even more ambitious than those of last season, when the Manhattan was steadily in the van of achievement and attention. The fact that the present fine organization of players supporting Mrs. Fiske on tour—the same company that was seen in New York in Leah Kleschna and other plays—will be added to and notably strengthened, forms a basis for high expectation as to the offerings next season.

John Mason, George Arliss, William B. Mack and others now in her support will continue with Mrs. Fiske in the Manhattan company, and the organization will be enlarged with a view to the requirements of the several plays scheduled for production. To this fine company Frederic de Belleville has been added for next season, he having signed contracts last week with Mr. Fiske, preliminary to sailing for Europe. Mr. de Belleville, who will spend the Summer in France and Belgium, has made his most successful appearances in New York in association with Mrs. Fiske. His successes as Fabio in Little Italy, des Prunelles in Divorçons, Alec in Tess of the D'Urbervilles and Schwartz in Magda are well remembered. To the Manhattan company, which now includes Claus Bogel, Charles Terry, Emily Stevens, Mary Maddern and others besides those already mentioned, additions will be made in line with Mr. Fiske's policy to gather and maintain an organization capable of a great variety of dramatic work.

AMERICAN MAGICIANS DINE.

The Society of American Magicians, a recently organized association, held its first annual banquet at the Hotel Vendome May 27. Dr. W. Golden Mortimer, a retired magician and organizer of the society, presided at the dinner, and about 100 members of the organization and guests occupied seats at the banquet table. Among those present were:

Harry Kellar, Elmer P. Ransom, Mr. and Mrs. Charles Roltaire, Mr. and Mrs. W. D. Le Roy, T. Francis Fritz, George E. Long, Mr. and Mrs. J. W. Sargent, Adrian Plate, Mr. and Mrs. F. J. Martinka, Andrew Waring, Oscar S. Teale, William A. Ransom, Joseph J. Quod, Hal Merton, C. Victor Dealy, Mr. and Mrs. Francis J. Werner, Emil Closs, Mrs. Louise Leslie, Martin F. Bourke, Miss Sargent, A. J. Rehbein, Antonio Martinka, Morgan H. Winans, C. J. Bagley, C. R. Severs, Miss V. R. Werner, H. V. A. Parsell, Arthur Bevel, Frank H. Wyckoff, Miss Louise Trebour, Mrs. W. G. Mortimer, Mr. and Mrs. William H. Werner, Mr. and Mrs. Harry H. Jerell, Fred J. Winckler, Mr. and Mrs. William C. R. Kirsch, John M. Wiseh, Richard Van Dien, Mr. and Mrs. Harry Dalley, A. J. Weed, Ossian H. Long, Marshall Montgomery, and George W. Duryee.

MARGARET ASHTON.

Margaret Ashton, whose portrait this week is seen on the first page of THE MIRROR, has been meeting with much success since she left New York in 1903. After a Winter spent in South Africa, where she soon established herself as a favorite, she made her first appearance in England at the Tivoli, where she met with instant approval. During June and July of this year she will fill an engagement at the London Coliseum. During the next five months she will visit the principal Western houses, following with a tour of the provinces and several important Continental cities, including Berlin and Vienna. In fact, her engagements extend into 1908, an excellent outlook for the popular vaudeville soprano.

DAMROSCH PAYS UNION FINE.

The controversy between Walter Damrosch and the Mutual Musical Protective Union has been settled. President Weber, of the American Federation of Musicians, decided that the five French players should be admitted to the union, but that Mr. Damrosch should pay a fine of $1,000, because he did not advertise sufficiently in this country that there were five important vacancies in the New York Symphony Orchestra. Mr. Damrosch will appeal, but he paid the fine.

IN OTHER CITIES.

SAN FRANCISCO.

A Fool and His Money, a Broadhurst comedy, at the Alcazar May 22-29 is a decided hit and a great improvement on last week's farce-comedy. John Craig made an interesting Percy Merrill and Miss Lawrence was capitally cast as the pretty Miss Ashton. John B. Maher made a decided hit in the role of Baron Von Hinkelwitzer and Ruth Allen showed extreme cleverness in the part of the slavey. The stage settings were artistically set. The full force of the co. was called into play. Next week, Tennessee's Pardner.

Florence Roberts opened her Summer season at the California on Sunday night, 21, in Mrs. Burton Harrison's drama, The Unwelcome Mrs. Hatch. The house was packed to the doors and Miss Roberts was given a veritable ovation upon her appearance. The critics claim that she has improved in her rendition of the very emotional role, and was especially good at the end of the third act, after which she received numerous curtain calls. Hershall Mayall came over from the Central to take the part of Richard Lorimer and gave a good performance. Franklin Underwood, the new juvenile, appeared in the role of Adrian and made a delightful impression. He reads his lines intelligently. Lucius Henderson did what little he had to do well. Louise Royce was capitally cast for the adventuress, and Georgie Woodthrope, Adele Farrington, and Linda Avidson deserve special mention. Next week, The Country Girl.

The Tenderfoot was given at the Tivoli 22-29 and is in for a long run. The production is a very attractive one and the acts are clever throughout. Charles A. Morgan, who was in the original co. and who was specially engaged to produce the play, was seen in the role of the boasting Captain Barker and made a decided hit. Nellie Lynch, the Tivoli's new soubrette, was formerly with Fischer's and will be as popular here as at the old house. Willard Simms as Pettibone gave a screamingly funny version of the role. Albert Wallerstedt sang well. Harry Conlon caught on as the Chinese cook. Aida Hemmi and Grace Paletta pleased. The male and female choruses were admirable. Next week, second week of The Tenderfoot.

Thursday, 25, was the opening night of our new music hall, named Weber's Music Hall, with the burlesque called Miss Frisky from Fresno, written and staged by Lionel Lawrence. The theatre was reconstructed from the old Terrace Garden, formerly a cafe. The stage is of good size, and the auditorium is well lighted and comfortably arranged. The burlesque was a great success, affording a good chance for all the players to introduce their specialties. W. H. Odell and L. A. Lawrence were seen in the comedy parts with success. Walter Shannon, a capital baritone, made a hit. Rosa van Berg possesses a voice of good quality and uses it well. Gertrude Eulalie is a clever dancer. The chorus is capitally trained and did some good work. Much of the success is due to the untiring efforts of Mr. Lawrence.

Florence Stone and the Ferris co. at the Grand Opera House 21-29 are doing a big business with Ferdinand Graham's drama, 'Way Out West. Miss Stone is seen in the role of an Indian maiden, Bright Light, and into the role she puts all her dash and realism. Dick Ferris made his reappearance in the cast as the twin brothers Grigsby, first as a captain in the United States Army and then as a cowboy. Both characters were well sustained. Frank Sheridan and A. B. Beasley gave their roles the real touch of army life. Lansing Rowan, Marion Ballou, and Edith Julian appeared to advantage. Next week, the last of Miss Stone's engagement, will be given over to The Holy City.

Chauncey Olcott at the Columbia 21-28 in his second week is presenting the Irish drama A Romance of Athlone, which is meeting with some success. Next week, John Drew in The Duke of Killicrankie.

Ysaye, whose concerts have been so successful this season, gave a special popular concert at the Columbia Theatre Sunday afternoon, 28. The house was packed to the doors. Madame Lillie Birmingham, a local contralto, just returned from London, assisted with several vocal numbers with great success.

Bishop's Thirty Players at the Majestic 22-29 presented the delightful rural play Old Jed Prouty, with George Woodward in the title-role. He was in every way suited for the part and made an enviable hit. Frank Bacon had a most genial part in Beacon Hill. Lloyd Ingraham made a splendid villain. Elmer Booth's characterization was a clever one and is one of the best things he has done here. Lillian Albertson, the new leading lady of the co., was seen to good advantage in the role of Martha Giddins, the belle of Bucksport. Miss Albertson is a California girl and has made rapid strides in the profession. Mina Gleason as Tribulation Prouty, Jed's sister, made a decidedly good impression. Next week, second revival of Mispah, after which Mrs. Fiske makes her appearance in Leah Kleschna.

At the Central 22-29 A Convict's Daughter was given for the first time in this city. James Corrigan, Millar Bacon, Henry Schumer, True Boardman, Edna Elsmere, and Myrtle Vane were seen in the leading roles. Next week, Why He Divorced Her, at the same time introducing the new leading people, Theodore Gamble and Grace Hopkins.

OSCAR SIDNEY FRANK.

MILWAUKEE.

A Summer stock season opened at the Alhambra May 28 and, judging from the immense audiences that assembled at the opening performances, there is a strong probability that Manager Miller's venture will prove most successful. The co. is composed chiefly of those players who won so much popularity as members of the recently disbanded Thanhouser co., and a few other well-known actors will be added. The first bill was Sapho, which was ably presented under the stage-management of Albert Brown, who also played the role of Jean Gaussin. Mr. Brown's portrayal of the part was admirable and his direction of the production highly praiseworthy. Edith Evelyn appeared in the title-role and duplicated her previous splendid interpretation of the character. Lee Baker gave an artistic rendition of Flamant, Grace Mae Lamkin was a sweet and motherly Divonne, Patty Allison made the most out of Alice Dore, Rodney Ranous surprised his most ardent admirers by his fine work in the role of Dechelette, and Harold Graybill gave a clever performance of Caudal. James Murray played Cesaire amusingly, and clever bits were contributed by W. Macauley, Al. Loomis, Anita Anderson, Annetta Robson, and Gertrude Earle. In the first act Adeline Roth, an exceedingly clever little dancer, was heartily applauded. The stage settings were quite adequate, and an audience that completely filled the big theatre welcomed the favorites and applauded their acting in the most enthusiastic manner. She Stoops to Conquer 4-10.

The Moonshiner's Daughter was the bill that opened the Bijou for the week commencing 28. The melodrama drew a packed house and gave entire satisfaction to the devotees of this class of entertainment. The plot is simple and the story is much the same as others that come under the heading of sensational melodrama. Many specialties are interpolated and the co. was equal to the task of interpreting the play. The James Boys in Missouri will be the bill 4-10. The Bijou will close for the season after this attraction.

Wonderland, the new Summer amusement resort, was formally opened 28 and despite the cold and threatening weather the attendance was very large. The resort deserves its name, for it certainly is a veritable wonderland. The grounds were brilliantly lighted in the evening, and numerous devices and attractions were in full operation to the intense delight and amusement of those who patronized them. The musical features were good and there was an endless array of interesting sights and novelties. Under the courteous and efficient management of President Richard Kann and General Manager T. G. Whaling every preparation had been made for the convenience and comfort of the public.

Chiaffarelli's Italian Band opened a six weeks' engagement at Pabst Park 27. The weather being cold and disagreeable the attendance was light, but the park was crowded 28 and has been drawing well since. This splendid band made an excellent impression immediately and Pabst Park is rapidly becoming the spot where music lovers congregate to hear really good music.

Creatore's Italian Band will fill a brief engagement at Exposition Hall during the annual Exposition, commencing 5.

Richard Mansfield will appear at the Davidson 2, 3. E. H. Sothern and Julia Marlowe are booked for 8-10.

Charlotte Perry Smith, who has had such marked success in teaching the dramatic class in connection with the Wisconsin College of Music, will present her pupils in a performance at the Davidson Theatre 7. The plays to be given are The Mysterious Stranger and Sunset.

J. Francis Kirke has been engaged for Manager Miller's Summer stock co. at the Alhambra and arrived 28. Harry Glazier will also appear with the organization in She Stoops to Conquer.

CLAUDE L. N. NORRIE.

COLUMBUS.

The latest move of importance on our local theatrical checker board was the resignation last week of Albert G. Owens as manager of the High Street Theatre and the Grand Opera House. Both of these houses are owned and controlled by Dickson and Talbot and form a part of their circuit. Mr. Owens has been engaged in the theatrical business in this city for the past fifteen years and for the greater part of that time has had entire charge of Dickson and Talbot's interests here. His relinquishing the reins is the more regretted inasmuch as ill health is the direct cause, and that, too, from too strenuous an activity in the management of their affairs. C. W. Harper has been appointed to fill Mr. Owens' place at the High Street, and it is safe to say that a better selection could scarcely have been made. Starting as programme boy at the Grand Opera House nearly six years ago, and working faithfully as step by step was overcome, he to-day stands in the shoes of his first employer, through sheer merit. The vacancy at the Grand has not as yet been filled, although several young men are under consideration.

When writing on things theatrical the writer has made it a rule never to get unduly enthusiastic, but the manner in which H. A. Weisman is handling his musical comedy at the Empire is really sufficient cause for shouting. The Lady Slavey is the bill this week. John Young, Charles Giblyn, Miss Dunmore, and Coit Albertson are the bright particular lights, and they all make the most of their parts. The Girl from Paris follows.

When Knighthood Was in Flower is drawing the best business yet at the Southern. It is elaborately staged, carefully acted, and, to begin with, an excellent vehicle for stock. Miss Hall's work this week is the best she has shown here, and that her art is broadening is most evident. Mr. Bergin and Harrison Stedman add much to the picture by their careful work. The Masked Ball follows.

Brandon Evans, who was identified with the Empire Stock co. last Winter as assistant stage manager, is with the Glaser co., playing juvenile parts. Miss Courtenay, also of Empire fame, left this week for Providence, where she will essay leading roles with the stock co. there.

In conversation with H. A. Smith, the genial manager of the Glaser Stock co., he informed your correspondent that the following named gentlemen had already been signed for the stock co. that is to open the Colonial Theatre at Cleveland for the Winter season: David Hartford, James Heston, and Thomas Williams, for parts, with Theodore Johnston as stage manager and himself as business-manager. All were with the co. there last season and are big favorites. Mr. Smith has looked very carefully to the interests of the newspaper men.

The Zoo celebrated Sunday with a big opening and the pretty park on the Olentangy River was well filled all day long. A number of new attractions and animals have been added. Indianola Park is rapidly assuming shape and will shortly be ready for visitors. Roister Park is a new one, organized by a co. of young men, and situated on beautiful Hill Top. The principal attraction now is the dancing pavilion, but later the various features of a well ordered park will be installed.

J. R. HAGUE.

DETROIT.

Large audiences witnessed the first production here of For the Love of Olympia, by Louise M. Mangold, at Detroit Opera House 28, under the auspices of St. Boniface Commandery, Knights of St. John. The cast number the best local talent available, and the efforts of both playwright and players were warmly applauded. Anna Moyles was Olympia; Frederick Wilson, Alcibiades; C. Nick Stark, Arbaces; John A. Saunders, Arni; Harry Walker, Socrates; Sidney Leach, Antisthenes; Alfred Fischer, Cretias; Charles Williams, Andocides; W. Clark, Pulyton; Edwin Botters, Orion; Church Smith, Antiochus; Mrs. Harry Walker, Anthesis; Emily Fischer, Delphia; Marguerite Gaspard, Pythia. Harry Barton had charge of the staging and C. A. Meurer supervised the musical end.

Much interest was manifested in the production of Everyman at Detroit Opera House 29 by Ben Greet's co. of English players and a large audience witnessed the opening performance. The co. is almost identical with that seen on its first visit here one year ago at Harmonie Hall. Constance Crawley as Everyman has a most trying part, but manages to sustain interest to the last, which speaks well for her capabilities considering she is before her audience nearly the entire performance. She reads distinctly and her emotional scenes are well done. An Elizabethan production of Twelfth Night is underlined for 31. Charles Hawtrey in A Message from Mars 1-3, Richard Mansfield 5-7 in A Parisian Romance, Beau Brummel, and Dr. Jekyll and Mr. Hyde closes the season at this house.

The Vaughan Glaser Stock co. offered for week 21-27 at the Lyceum Theatre a revival of When We Were Twenty-one. The play received an adequate handling by the stock co. Mr. Glaser appeared to excellent advantage as Richard Carewe. David M. Hartford as the Doctor, James Hester as Sir Horace, Ben Johnson as Colonel Graham, and Thomas C. Cooke in the role of the limp did well. John Webster was David Hirsch; Jane Laurel, Phillis; Charlotte Townsend, the Firefly, and Miss Oshier, Babette.

Old Heidelberg is the offering at the Lyceum Theatre 28-3 by the Vaughan Glaser Stock co., and a better production by a stock co. has never been given in this city. Mr. Glaser presented a pleasing picture of the young Prince Karl Heinrich, Jane Laurel was especially good as Kathie, Ben Johnson displayed his capabilities in the fine role of Dr. Juttner, and James Hester was likewise well cast as Lutz. David M. Hartford invested the part of Count von Asterberg with the proper spirit. A Gilded Fool next booking here.

The Charity Ball was presented at the Lafayette Theatre 21-27 by the Lafayette Stock co. and the performance was a very creditable one. Henry C. Mortimer was Dick Van Buren; Frederick Von Rensselaer, John Van Buren; Julia Stuart, Ann Cruger, and Isetta Jewell, Phyllis Lee.

For week of 28-3 at the Lafayette Theatre Under Two Flags is playing to good business. Frederick Von Rensselaer as Bertie Cecil is very satisfactory. H. C. Mortimer is equally so as Colonel Chateauroy. Seth Cabell Halsey as Lord Rockingham, Orrin F. Burke as Berkeley Cecil, Teddes A. Page as Rake, Laurence Dunbar as Ezra Baroni, Justin Cooper as Ben Davis, Herbert Spencer as Sheik Ilderim, Julia Stuart as Cigarette, Isetta Jewell as Lady Venetia, May Stockton as Molly Darling, Rose Evans as Djemla, and Edith Von Luke as Babette were all good. Hazel Kirke week 4-10.

C. T. Aldrich, of vaudeville fame and one of the headliners at the Temple Theatre week 21-27, was married at the Tabernacle M. E. Church, this city, 27, to Berthe St. Leger Wilson, of Liscard, England. Mrs. Aldrich is a well-known English actress and with Mr. Aldrich will shortly appear in Secret Service Sam, a melodrama now being constructed for their use.

A. FRANCIS.

MONTREAL.

Quincy Adams Sawyer opened at the Academy May 29 to fair business. The co. as a whole are far above the average. Clever character sketches were given by E. H. Stephens as Abner Styles, Harry S. Robinson as Obediah Stout, and George C. Hammond as Hiram. William A. Williams did creditable work as the priggish hero, Virginia Beach was sympathetic as the blind girl, Clara Coleman was an amusing Samantha, and the balance of the cast did well what they had to do. The play was well staged. Georgia Minstrels 5-10.

Paul Casseneuve and his French stock co. opened at the Francais 29 and created an excellent impression. The play, Les 5 Cents de Baptiste, is what might be called a melodramatic comedy. It is full of good situations and the spectacular display would do credit to many a high priced road production. A special word of credit is due to the stage-manager and the stage hands for the manner in which the piece was handled. There were five acts and sixteen scenes and they worked without a hitch. Paul Casseneuve played the part of the artist hero Baptiste, who works his way around the world on 5 cents a day in a delightfully breezy manner. Mlle. Meanle was charming as his sweetheart Aurette. E. Cassin and Mlle. Myriel as the two Americans, James and Bettina Day, did some capital comedy work, and Mlle. Devoyod scored in her one scene as Dolores. The rest of the long cast, which numbered over fifty, all gave conscientious and intelligent performances. A number of excellent songs and musical numbers were introduced. L'Assomoir (Drink) 5-10.

For the second week of their engagement at the Royal the Una Clayton Stock produced Man's Enemy. The play proved an interesting one and was put on in very good style. Francis Morey gave a strong impersonation of the hero tainted with the hereditary taste for liquor. Una Clayton was chic as the maid Polly. Mary Condon did good emotional work as Sally Banks, the adventuress. Blanche Barr made a very charming Grace. Mortimer Martini was capable as the villainous Drake. George Land did a clever double as Bill Saunders and Count Lanski. Frank Carrol was amusing as the French waiter, and little Pansy Driscol played Nelly cleverly. Irving Walton scored as the Jew. The play was well staged. Nobody's Claim 5-10.

Le Train No. 6, a thrilling melodrama, is the bill at the National.

Lavigne's Band and a good olio are at Sohmer Park.

Riverside Park offers a good variety entertainment and a well trained orchestra.

After the matinee on Saturday, 27, the members of the Ward and Vokes co. presented the manager, Clair M. Patee, with a gold headed umbrella and an address as a token of their friendship and appreciation.

W. A. TREMAYNE.

INDIANAPOLIS.

An excellent production of The Lost Paradise was given by the Fielding Stock co. May 25-27 at the Park. The audiences were large and judging from the enthusiasm the play is the most popular given so far. In the part of Reuben Warner Alexander von Mitzel had his first real opportunity to show his capabilities as an actor. Rebecca Warren was a charming Margaret Knowlton. J. Charles Haydon, who up to now has had no chance to show what he could do, won instant recognition by his clever work as Bob Appleton. Julia Morton played the opposite part of Polly in a sweet, girlish way. Robert Homans was a very satisfactory Ralph Standish, and Charles Mylott was good as Andrew Knowlton. The comedy was furnished by Thomas Keogh as Billy and Mabel Trunelle as Cinders. Two minor parts standing out prominently for their excellence were the Nell of Lizzie Montgomery and the Schwarz of Joseph King, the stage director of the co. Woman Against Woman followed 28-31. While hardly up to the standard as a play for this co., it was presented in a most capable manner and was thoroughly enjoyed by the large audience present at the opening performance. As Bessie Barton Rebecca Warren again has a part that calls for strong acting. Her scene in the fourth act was splendidly done. Alexander von Mitzel plays John Tressider and makes the character a living one. Robert Romans did his best work so far as Sir Henry Chesterton, acting with quiet dignity. Thomas J. Keogh as the good-for-nothing father added another good character part to those he has already played. Julia Morton did good work as Rachel Wood, the bad 'un of the piece. Charity Ball 1-3. Camille 5, 6. The Wife 8-10.

Kathleen Mavourneen was presented by the Holden Stock co. at English's 25-27 to fair houses. Bernice Howard and John Preston in the leading parts were satisfactory. Lulu May Touhy and Alice Katherine Berry did a specialty called Pansy Faces that was well received. Zaza opened for the week 29 to good houses. Bernice Howard in the title-role is hardly up to the requirements of the part. John Preston is not convincing as Dufrene. Lucille Gallup and Laura Arnold, two Indianapolis girls, have minor parts. Zaza is too heavy for this co. It apears to better advantage in comedy. Crowded houses saw the two performances Memorial Day.

The formal opening of Fair Bank was marred to some extent by the rain 29, but a large audience was in attendance nevertheless. Under the direction of Rudolph Koster the Ostendorf Orchestra rendered a programme of popular music. George Austin Moore was soloist.

Ed F. Reynard, the ventriloquist, has returned from Europe and is at his home in this city for a few weeks.

PEARL KIRKWOOD.

LOS ANGELES.

The attraction at the Mason Opera House May 22-25 was Barney Bernard and his co. in The Financier, a play written by Harry B. Cottrell and bordering to a great extent along the same lines as The Auctioneer, but in no way as carefully prepared. When our Casino Theatre was first opened last year Mr. Bernard was playing his famous Hebrew role with the co., but after a few short weeks' engagement he left to become a star, and thus was he tendered a real round welcome last Monday evening by a house full of admirers. The support might be better, but, however, not so very much is required of them, as Barney is the whole show himself. Nat Goodwin 5-9.

Harry D. Cottrell's new romantic drama, The Imperial Highway, was produced for the first time at the Burbank Theatre 21, and had a most successful run during the week. The play has much of interest and after some pruning will undoubtedly prove a splendid drawing card. In brief, the play has to do with a mythical principality, a dissolute Emperor, a beautiful and virtuous Empress, two Americans, the convenient death of the ruler and a happy marriage of one of the Americans to the beautiful Queen. There are many good situations in the piece and the co. put it through with telling effect, assisted not a little bit by the clever scenic artist. Me and Mother 28-3.

The Belasco Stock co. gave an excellent production of Clyde Fitch's The Girl and the Judge week 22-28. Margaret Langham, who has taken Amelia Gardner's place until the arrival of Isabel Evesson, does some mighty satisfactory work in the play and in the future we should expect splendid results. Mr. Galbraith, as usual, continues each week to add laurels to his already long list. Tennessee's Pardner will follow.

The Ulrich Stock co. at the Grand appeared in some of the most sensational melodrama they have yet given. Fast Life in New York was the bill, but not much should be said of it as there are many such plays of this class that have a degree of merit, but such is not the case of the latter—at least it should not be admitted. The Great Train Robbery 28-3.

Ysaye, the renowned violinist, drew two splendid audiences at Simpson Auditorium 25 and 27. Ysaye is not a new artist to the music lovers of this city.

Eighteen thousand people were attracted to Chutes Park last Sunday, 21, to hear Innes and his band, and, judging from the hearty encores to every piece, he was an immediate favorite.

Interest continues to manifest itself most apparently in the engagement of Mrs. Fiske June 1, 2.

DON W. CARLTON.

LOUISVILLE.

Local amusement happenings are confined to Fontaine Ferry Park, under the Hopkins management, where vaudeville is given to good business, and the entertainment at the New Masonic, May 29, 30, by the Marvin Harp All Star Vaudeville co., which drew excellent business.

The Pain's Fireworks spectacle, The Fall of Port Arthur, will begin its Summer season at the Circus Grounds 12, under the direction of James R. Camp.

The Summer season at Jockey Club Park commences 12 with the Dunn Band as the attraction. Matt J. Winn, president of the Jockey Club, member of Louisville's Board of Public Safety, and a man of affairs, will personally manage this popular resort.

There are many echoes from the unfortunate venture of the Goodhue Stock co. at Macauley's. The missing manager has not been heard from, and the co. disbanded May 27, after a week on the co-operative plan, presenting The Lost Paradise, which failed of success. A majority of the members of the co. have left for the East. George Hassell, Adeline Dunlap, and Katherine Ray have secured engagements with the Glenwood Stock co., of New Albany, Ind.

Max Plohn and Claude Robinson and his bride still linger in Louisville among their home people. Joseph M. Gaites, late of the Holty-Tolty co., was one of the visitors of the week.

Ed O. Risley, of Louisville, and a character actor of merit, has written a play for Marvin Hart, the pugilist. It is styled A Kentucky Gentleman, and will be taken on the road by Hart next season.

The Philharmonic Club Concert, May 22, at New Masonic, was a distinct success. Selections from Karl Schmidt's new opera, The Lady of the Lake, were rendered and favorably received. Herr Schmidt was for years leader of orchestra at the old Auditorium under the management of Daniel Quilp.

Frank Shriner, treasurer of the Avenue, is on the road in a business capacity with the Kansas City Baseball Club.

Word comes here from Owensboro, Ky., a neighboring town, of an injury to Diavola while doing a sensational loop-the-loop turn. It is feared the accident will prove fatal.

CHARLES D. CLARKE.

PROVIDENCE.

On the Quiet was the Albee Stock co. offering at Keith's May 29-3 and large houses enjoyed the piece, which was very amusing. Gardner Crane, Chrystal Herne, and the other members of the co. appeared to good advantage. Rosemary 5-10.

The Imperial Stock co. presented Arrah-Na-Pogue to good houses at the Imperial 29-3. The leading parts were played by William Courtleigh, Florence Rockwell, and Ruth Holt. Owing to alterations and improvements to be made at the Imperial the stock co. moved to the Providence Opera House 5. Trelawney of the Wells 5-10.

Nell Burgess was the star of the week 29-3 at the Empire, where he headed the Empire Stock co. in a production of The County Fair. The old play found favor with good houses, and Mr. Burgess scored heavily in the character of Abigail Prue. Crystal Run Farm 5-10.

Nellie Lindroth, of the Under Southern Skies co., is resting at her home in this city. She has been re-engaged for next season.

The shore resorts had their preliminary opening Memorial Day, and a good business was done. Reeves' American Band gave concerts at Rocky Point, the Banda Napoli played at Crescent Park, and at Boyden Heights the Boyden Heights Concert Band rendered a good programme.

Lucy Spencer, of this city, will join the Imperial Stock co. at the Providence Opera House 5. Miss Spencer has for the past two seasons been with Mrs. Fiske's co., and during that time has played several parts.

Agnes Porter, late of the Florence Bindley co., is at her home in Edgewood for the Summer.

Ruth Holt, who was out of the cast at the Imperial 22-27, visited friends in New York.

At Keith's week 29 the orchestra programme included "My Little Plum Blossom," a lullaby composed by Edwin Nicander, of the Albee co.

The illustrated song recitals between the acts at the Empire are becoming popular features.

HOWARD C. RIPLEY.

SALT LAKE CITY.

At the Salt Lake Theatre the Sothern-Marlowe co. presented Much Ado About Nothing May 22 to a very light house. There was a better house 23, when Romeo and Juliet was presented. Prices were trebled, which really reduced the receipts. John Drew in The Duke of Killicrankie 25-27 to light business. Brigham Young Academy Students in The Beggar Student 3. Tim Frawley in Ranson's Folly 9.

The Grand Theatre presented Pollard's Juvenile Opera co. 22-28. The Belle of New York, Pinafore, A Runaway Girl, An American Millionaire, and A Gaiety Girl drew excellent houses every night. The children are interesting and clever and give good entertainment. Held's Band 28. Bittner Stock co. in The Galley Slave week of 29 at popular prices.

At the Utahna Theatre The Octoroon was presented entire week to packed houses.

The Ben Ton Theatre presented straight vaudeville to full houses week of 22-27.

The small business done by John Drew reminds me that the theatrical season is now in the sear and yellow leaf.

Mrs. Fiske delivered a lecture in Barratt Hall 29 on the Theatrical Trust. Proceeds for charity, under the auspices of the Press Club.

The Photo Shows 25, afternoon and evening, drew full houses, with thousands standing or sitting on the ground around the arena. Good performance at popular price.

The management of the Grand Theatre has changed. Jones and Hammer have leased it to the Denver Theatre Co. for a term of years. Thorald L. Hammer, "Tollie," will be resident manager, a position he has justly earned by years of experience. The Bittner Stock co. opened the house 1 for a Summer season of six weeks, changing the bill thrice a week, at popular prices.

Saltair Beach had its opening day 30. In addition to its numerous attractions a Summer theatrical co., headed by Victory Bateman, will be offered.

C. E. JOHNSON.

BUFFALO.

No better vehicle could have been chosen by the William Farnum co. to display the individual ability of the players than Under the Red Robe, presented at the Park week 29. The laurels of the performance, however, must be showered upon Forrest Robinson for his excellent portrayal of Cardinal Richelieu. Jane Oaker as Reenie surprised us by her acting, this being her first opportunity since her coming to this city. Marshall Farnum overacted the character of Captain Larolle. John T. Dwyer, formerly of the Baldwin-Melville co., made his first appearance with the co., playing Sir Thomas Brunt. Others in the cast were Charles Mackey, George Staley, Justin Paige, Mrs. Louise Rial, and Olive White.

That Mildred Holland is a prime favorite with theatregoers in Buffalo was manifested 30, when the Lyceum Theatre was packed to greet this clever woman on the opening of a four weeks' engagement.

The Albright Art Gallery, which is conceded to be the finest in America, was dedicated 31. Among the prominent artists and critics there were Mrs. Grover Cleveland, Augustus Saint Gaudens, John La Farge, Thomas W. Deming, Dr. Halsey C. Ives, director of St. Louis Art Museum; Charles Ward Rhodes, Mr. and Mrs. Cortissoz, Krehbiel, of New York "Tribune;" Mrs. Anna Nathan Meyer, and Miss Levy, of American Art Manual.

Crowds are flocking to Athletic Park, which opened its doors to the public 22 and is duplicating the success of last season. Marion Barney and Austin Webb were the headliners in the theatre.

Ringling Brothers' Circus did good business 29, 30. Best circus ever in this city.

Messrs. Dwyer and Socola, identified with the Baldwin forces for several years, have opened a school of dramatic art in the Teck Theatre Building.

James Parker, the well-known theatrical manager, who died suddenly in the West, was buried from the home of his brother 30.

P. T. O'CONNOR.

PORTLAND, ORE.

The Empire Theatre, wallowing in lurid melodrama, is the only straight dramatic house in town open at the present time. Blow for Blow is the attraction at this house during the week and is crowding the same. So realistic is the performance of this company that during the presentation of A Woman's Revenge the previous week Frank Montgomery, the leading man, was stabbed in the neck by the villain, A. Neale. Metta Chamberlain was the bright particular star the current week and the previous bill.

The present attraction at the Lyric is Idaho, and at the top price of 10 cents crowds the house.

The Marquam Grand opens its Summer season with Chauncey Olcott in A Romance of Athlone 1, 2, to be followed by Nat Goodwin in The Usurper and A Gilded Fool. Bertha Creighton opens 5 in A Romance of '76.

The new Belasco Theatre (formerly Columbia), exploiting the Belasco Stock co., presents itself to the Portland playgoers with The Heart of Maryland May 27. The roster of the co. includes Lucia Moore, Eugene Ormonde, Reginald Mason, Virginia Brissac, Louis Frohoff, Walter Belasco, Morgan Wallace, Laura Adams, Christie McLean, John Sainpolis, E. L. Sackett (manager), Grace Hopkins, Eleanor Haber, Clarence Montaine, Earle Williams, Harry C. Bradley, Ralph Bell.

Ysaye will give a single recital at the Marquam Grand 30.

Robert Lee Dunn, "Collier's" war correspondent, will lecture at the Marquam Grand May 29 on the Russo-Japanese War.

The Lewis and Clark Centennial Exposition opens at this city 1 and is attracting wide attention throughout the Pacific Coast. One of the principal features

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on the Trail will be Bulossy Kiralfy's Carnival of Venice. JOHN F. LOGAN

CLEVELAND.

With the opening of the Summer gardens and the closing of three regular theatres it looks as though the season was ended, even if the weather is not seasonable.

Charles Hawtrey closed the regular season at the Euclid Avenue Opera House with his first success of two seasons ago, A Message from Mars. The Hermit Club took possession of the Euclid Avenue Opera House for six nights, commencing 1, and will present The Hermits in Holland, a musical comedy in three acts.

The Colonial Stock co. presented Gillette's comedy, Because She Loved Him So, in a creditable manner. Ida Adair gave a good portrayal of Gertrude West. Charles Waldron was well cast in the part of Oliver West, and Frank E. Camp gave a clever characterization of John Weatherby. The role of Tom Weatherby was acceptably filled by George D. Loane, who had made a hurried trip from Syracuse to take the place of Mace Greenleaf, who was indisposed. The rest of the characters were well taken. The Only Way 5-10.

The Euclid Avenue Garden Theatre was opened for its second season May 29, and looked prettier than ever. Princess Chic was presented by a co. which reflects credit on Manager Paetkenheuer. Estelle Wentworth sang the title-role in a pleasing manner. Forrest Huff as Charles the Bold had a good chance to display his fine baritone voice. The comedy roles were looked after by Clarence Harvey and Jack Henderson. The chorus was in good voice and made a favorable impression. The Girl from Paris 5-10.

Trostler's Coliseum Garden Theatre, which opened to the public 29, will have Charles B. Hanford and co. for another week, presenting Den Caesar De Bazan. WILLIAM CRASTON.

DENVER.

Mrs. Fiske played three nights and one matinee at Elitch's Gardens May 25-27 in her magnificent production of Leah Kleschna. Notwithstanding the bad weather and the distance of the playhouse from the city, the house was completely filled at every performance. It was unquestionably the most artistic event of many years, and Mrs. Fiske, her co. and the play itself received enthusiastic and unstinted praise. Besides Mrs. Fiske, George Arliss, Charles Cartwright, William B. Mack, and John Mason gave excellent characterizations.

John Drew had a successful week at the Broadway 15-20 in The Duke of Killicrankie.

The Tuesday Musical Club gave a delightful performance of The Court of Love 22. Several society women distinguished themselves in the principal parts.

E. H. Sothern and Julia Marlowe played against Mrs. Fiske 25-27, giving remarkably fine presentations of Much Ado About Nothing, Romeo and Juliet, and Hamlet.

After two dark weeks the Tabor will offer for the week of 29 Pollard's Lilliputian Opera co., after which the theatre will close for the Summer. Daniel Frawley in Ranson's Folly will be the last attraction of the season at the Broadway 29-3.

All rumors to the contrary notwithstanding, there will be but one stock company in Denver this Summer—namely, the Rellows co. at Elitch's Gardens, which will open 28 with My Wife's Husbands.

Mrs. Fiske was the guest of honor at a luncheon on Friday given by The Writers, a new club recently formed by newspaper women.

MARY ALKIRE BELL.

SEATTLE.

The Red Feather, given by a co. headed by Grace Van Studdiford, opened to a packed house at the Grand Opera House May 21 and continued to large audiences 22-24. Musically and comically this piece proved a very pleasing attraction and Grace Van Studdiford and the co. all gave the best of satisfaction. Nat Goodwin as usual, was greeted by large and fashionable audiences 25, 27, who liked his new play, The Usurper. Supporting co., as usual, was capable and included some players who had been seen here during previous seasons with this comedian. A Gilded Fool was given 27 and An American Citizen will be seen 28. Acting pictures of Parsifal 2, 3. Chauncey Olcott 4-6.

Robert Emmet was played by the Daniel co. 21-27 at the Third Avenue to large audiences. Raymond Whittaker in the name part and Charles E. Verner and others of the support pleased. Last week of this co. 28-3 in The Clay Baker. Manager Russell's Summer Stock co. will open 4 with Escaped from the Harem for the first week's bill.

The Watson co., headed by L. R. Stockwell, opens at the Seattle 29 in The Christian and Peaceful Valley. The Sign of the Four and The Man from Mexico 4-10. RODNEY D. WHITE.

MINNEAPOLIS.

Vivian's Papas paid its second visit to this city week May 28, this time at the Bijou, with Caroline Hull in the leading part. Her work was excellent and won for her merited recognition. Thomas Burns is still seen in his old part of Charles D. Farnham and still gives the same finished performance that he did earlier in the season. James Bovine made all that was possible of the part of Frederick W. Walker. Carrie Eckert won favor as Madame Verdier. The balance of the cast were capable in their several parts. Stage settings not up to the standard of the former production. Dora Thorne 4. Nettie the Newsgirl 11.

The senior class of the U. of M. gave as their offering this year The Pledgling, an original comedy said to be written around an incident happening in one of the societies. They played at the Metropolitan and were well received.

James Kyrle McCurdy, author and star of The Old Clothes Man, will spend the Summer in this city.

CHARLES M. LANE.

OMAHA.

The Ferris Stock co. continues its most successful engagement at the Boyd. As a general rule all seats are sold in advance, which shows the popularity of the co. as well as its merits. Manager Burgess has the Sothern-Marlowe combination 2, 3, after which the Ferris co. will resume.

At the Krug the Caldwell Stock co., which has been doing a splendid business at popular prices, with Melbourne MacDowell in the leading role, is suffering now from the lack of a head man. On Monday evening the management announced before the curtain that they found it impossible to count on Mr. MacDowell's services, in spite of the fact that they had him under constant surveillance, and that accordingly his services would be dispensed with.

Gentry's Dog and Pony Show filled their canvas at all performances 29, 30. The popularity of this organization with the little folks is undeniable.

Work on the new Burwood vaudeville house is progressing satisfactorily. JOHN R. RINGWALT.

JERSEY CITY.

The last week of the season at the Bijou Theatre presented Down Our Way, a neat pastoral drama, to fair business May 29-3. The play shows life and love in the country, with the characters and action later transplanted to the city. The plot is interesting and logical, and the dialogue and interest are well sustained. The flavor of college life predominates the acts, and a good co. interprets the characters. Good work was done by George Paxton, Edward Hayes, Robert Denton, Richard Thompson, Calvin Tibbets, Dean Borun, Harry Mayer, Bessie Ryan, Alice Walker, and Eleanor Kent. The piece is handsomely staged.

Treasurer John H. Bones, of the Academy of Music, will again handle tickets for the Iron Steamboat Co. to Coney Island.

As a matter of fact the attractions at each of the local theatres next season will be of a higher grade. WALTER C. SMITH.

TORONTO.

The second and last week of the Ontario Jockey Club meet at the Woodbine May 29 has been the greatest success in the history of that organization.

Henrietta Crosman in Mistress Nell at the Princess 29, with her buoyant gayety, was delightful, although the supporting co. was below the average. This engagement closes the house for the season.

At the Grand 29 The Second Mrs. Tanqueray was the first of Eugenie Blair's offerings. The performance was fine and business is up to the standard. Oliver Twist 5.

The Georgia Minstrels at the Majestic close the season with a riot of melody and a happy olio.

Munro Park 29: The continuous performance seems to attract large crowds to this popular resort.

George Moran, of Shea's Theatre, leaves next week to take a position at the fair in Portland, Ore.

STANLEY McKEOWN BROWN.

TOLEDO.

The Valentine closed its season May 27 with Lew Fields' co., and the house was well filled with a representative audience, which seemed to enjoy every minute of the play. The co. was large and the chorus work especially effective. Fields as a comedian does not need a partner to be funny and succeeded in keeping his audience between a broad grin and a hearty laugh all the time he was on the stage.

All the local houses are now closed, with the exception of the Arcade, where the Byron Douglas co. are putting on Confusion week 28. It proved to be a happy selection, as there were very few dull moments from start to finish. Business has been fairly good, as the weather has been cool. C. M. EDSON.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Jackson's Comedians in Pike County Folks week May 22-27; co. has added several new members, and play was very pleasing to good patronage.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Peruchi-Gypsene co. May 22-27. Plays: A Woman Against an Empire, Still Waters Run Deep; pleased rather small business. Payton Sisters' co. 29-3.

CALIFORNIA.

OAKLAND.—YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players reproduced Mizpah May 22-28; play finely presented, and a continuance of packed houses. The Man from Mexico 29-4.——MACDONOUGH THEATRE (Hall and Barton, lessees): Margaret Anglin and Frank Worthing 30, 31.——ITEMS: James H. Gilmour has severed his connection with Bishop's Players and in future Landers Stevens will play leading roles with Bishop's Majestic co.—G. C. Smith, treasurer of the Macdonough, and Van E. Britton, treasurer of Ye Liberty, will depart 4 for an extended Eastern tour.—The Orpheus Club gave their semi-annual concert at the Ye Liberty 23 and were greeted by a well filled house.

SAN DIEGO.—1818 THEATRE (H. C. Wyatt, lessee; J. M. Dodge, mgr.): Bates Stock co. May 15-20. Plays: A Runaway Match, In a Woman's Power, Way Down South, In the Serpent's Power, Foxy Grandpa and Camille; very good co. and houses. The Knickerbocker Quartette 17; delightful entertainment.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, mgr.): June's Band May 22; fair but pleased house. Margaret Anglin in Zira 25; fair house; splendid co. Bates Stock co. 31-3 in The Irish Widow, Thelma, and Down on the Farm.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (R. N. Nye, mgr.): John Drew May 23 played to S. R. O.; first trip here; co. and piece seemed to please. Frawley co. in Ranson's Folly 5.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Daniel Frawley in Ranson's Folly 4 closed most successful season in years.

CONNECTICUT.

BRIDGEPORT.—POLI'S THEATRE (S. Z. Poli prop.; J. D. Criddle, mgr.): My Wife's Husbands May 29-3 amused well filled houses; aside from Lawrence E. McGrot and Gertrude Shipman, the roles were those of an amorous Southern planter, by Francis Owen, and a "brognish" lady's maid, by Jessie Pringle. An elaborate scenic production of Under Two Flags will follow 5-10, and succeeding that Dorothy Vernon of Haddon Hall will be presented, with complete New York costumes, sets, properties, etc.——ITEMS: Mr. and Mrs. McGill have leased a house on South Avenue in order to enjoy home comforts during the Summer.—Manager E. C. Smith, of Smith's Theatre, is Summering in the Massachusetts Berkshires, out of reach of telephones and booking agents' importunities.—Steeplechase Island opened 27 to excellent business, but in far from ready for business condition. Almost a month longer will be necessary to install all the promised novelties. W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The Hunter-Bradford Players, the Summer stock co. organized for a season at this theatre, composed of the following people, Clarence Handyside, Lillian Dix, John Westley, Marion Lorne, Arthur Hoyt, Robert Ober, John Finlay, Julia Dean, Thomas Thorne, Helen Ware, Arthur Stanford, and Elliott Dixter, opened the season May 29 most auspiciously, presenting Christopher, Jr., to an immense audience, upon whom they made a most favorable impression, and the performance was given with artistic finish. When We Were Twenty-one will be the following bill week of 5. The entire receipts for the opening performance, when all orchestra seats sold at $2, were given to the local hospital. They amounted, with ads sold in souvenir programme, to over $8,000. A. DUMONT.

NEW HAVEN.—THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): The Russell Stock co. have played to large gatherings week May 29-3. Dr. Jekyll and Mr. Hyde was the opening. Louis Russell assuming the dual role, playing with force and intelligence.——ITEM: The Elks celebrated the laying of the corner stone of their new building 31. Orth and Fern, Hawthorne and Burt, Mosher, Houghton and Mosher, the bicyclists, whose trick riding is most sensational, and S. Miller Kent, all appearing at Poli's, did stunts and helped on the evening's merriment. JANE MARLIN.

WILLIMANTIC.—ITEMS: Dick Cooley, formerly of Boston Baseball Nine and now with the Detroit Baseball Club, will join Harry Mayo with the vitagraph co. at close of season.—Union Park opened May 30 with attendance of 1,100. Excellent vaudeville by the Wheelers, George Waters and P. Virgard as headliners. Moving pictures at the park week 4.

BRISTOL.—OPERA HOUSE (F. B. Michael, mgr.): ITEM: F. B. Michael has purchased G. B. Michael's interest in Opera House and will run theatre alone the coming season.

GEORGIA.

AUGUSTA.—MONTE SANO CASINO (Will J. Irvin, res. mgr.): The Peruchi-Gypsene Stock co. commenced a Summer season of sixteen weeks May 29. Plays: The Sins of Society, Fooled by Fortune; attendance good; performances pleasing.——ITEM: A Summer stock co. will occupy the Grand Opera House commencing 5, under the management of John W. Heisman. The Heart of Alabama will be the opening play.

MACON.—CRUMP'S PARK CASINO: Maurice Boom co. opened season May 24, presenting At Saratoga, to large, well pleased houses. Guy Brothers' Minstrels 29; good house and performance.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Williams Juvenile Comic Opera co. 1-5.——ITEMS: Riverside Park opens May 29 with a comic opera co. for a season.—Empire and Star theatres running to capacity every night.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Grace Van Studdiford in Red Feather May 29.

ILLINOIS.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Bowland and Clifford, lessees and mgrs.; Charles A. Takacs, res. mgr.): An Aristocratic Tramp May 27; good co. and house. Van Dyke-Eaton Stock co. week beginning 29 in Great Diamond Robbery, Camilla, Carmen, and In the Hands of the Czar; good co.; good houses thus far. Other plays: The Three Musketeers, On the Rio Grande, Two Orphans, and Jesse James. A Royal Slave 4.——ITEMS: The United Vaudeville Circuit failed to open here May 30, as was advertised and planned. The management of the Schwartz convinced the United people that they would have a hard row to hoe here and they quit, it is reported. Plans of the Schwartz unaltered.—The management of the Schwartz is changed, Robert C. Fulton, late manager, retires to make place for Charles Takacs, a practical theatrical man with years of experience. He has been both an actor and a manager. M. L. Miller remains the stage-manager. Robert C. Fulton will still furnish the house orchestra, but most of his time will be taken up with the Waukegan Conservatory of Music, of which he is manager.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given mgr.): Richard Mansfield May 18 pleased large audience. Lyceum Comedy co. 22-27. Plays: Slaves of the Desert, Break for Liberty, Kidnapped, Rip Van Winkle, Hearts of the Blue Ridge, and Finnigan's Alley; attendance poor. Ben Greet Players in As You Like It at University Place to fair attendance; performances pleased. Dreamland, the new amusement park, opening postponed; dates will be filled at the Grand week of 29.——ITEM: Leighton Brothers, with Dockstader's Minstrels, are home for a few weeks.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Morey Stock co. May 21-29 drew good houses; good satisfaction. Plays: In Dixie, Only a Private, Faust, The Game of Life, A Woman's Way, On Circus Day, Cleopatra, In Honor Bound, The Fatal Likeness, The Gay Mr. Tompkins, Egypta 29-31 (local); good amateur performance.——ITEM: This closes the season at the Empire, which has been one of the most successful in the history of the house. More performances were given this last season than any season heretofore.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Howard Dorset co. May 22-27. Plays: Trip to Bombay, Grit the Newsboy, Mr. Buttin, Man from Mexico. Hi Henry's Minstrels 27; two performances; pleased good audiences.——U. OF I. ARMORY: Ben Greet Players 26 in Everyman; matinee, Much Ado About Nothing; pleased two large audiences.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Hi Henry's Minstrels May 22; fine attraction; pleased capacity. Jack Rooney Stock co. 21-31; good co. and business. Plays: The Dangers of a Great City, The Defaulter, Alone in Greater New York, A Mountain Girl, East Lynne, Was She Guilty, and The London Mystery.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Vaudeville May 22-27: Myles McCarthy and co. in The Under Dog; Pascatel, the man with a hundred forms; Madge Maitland in comedy; Smith Brothers, head balancers; Josephine Calle a talented violinist, and the kinodrome; the large audiences continue and are well pleased.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Diamonds and Hearts 2 (senior class of Monmouth High School). As You Like It 6 (senior class of Monmouth College).——ITEM: Leland Webb, featured this season as Romeo, is spending his vacation at his home here.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): ITEM: Manager Derthick has inaugurated the daily vaudeville policy for the coming Summer months and from the experience of last week it is safe to say that it is going to be a success.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. presented Across the Sea May 29-3; very good co.; to capacity. Thelma 4-10.——UNIQUE THEATRE (Comfield and Lowenstein, mgrs.): A good vaudeville bill 4-10; houses good at each performance.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, mgr.): Hi Henry's Minstrels May 30, matinee and evening, gave an excellent entertainment. Season closed.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Hi Henry's Minstrels May 26; S. R. O.; best of satisfaction.

EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.): Robert Emmet May 25; poor attendance; good co. July Wheat 28; poor attendance.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): Hi Henry's Minstrels May 24; good house; fine co.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.): Lyman Howe's Moving Pictures May 29 pleased fair house. Local college play 30.

INDIANA.

MARION.—THE INDIANA (Harry G. Sommers, mgr.): The local Elks put on their minstrel show May 25, 26 to houses that tested the capacity. The entertainment was under the instruction and management of Frederic Howe and it was pronounced the best local event ever seen here. Among the features was a chorus of young ladies, who sang and danced charmingly. John Willson, Frank Hayes, W. E. Finley, and Robert Lohmeyer as end men were well received. The lodge entertained lavishly at their elegant home 26 in honor of the ladies who assisted.

ALBION.—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.): Frank Davidson's Old Farmer Hopkins May 24 pleased; receipts $247.60.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): William Owen, W. J. McConnell, and Camilla Reynolds in Othello May 23 to light business; pleasing attraction. The International Bioscope co. 27 to light business; ordinary attraction. The International Bioscope attraction closed season at the Metropolitan.——ITEMS: Under the Shadows of St. James is the title of a new play by Robert Blaylock that was given its premiere at the Grand Opera House in Des Moines 28. Mr. Blaylock and his wife, Celene Springer, appeared in leading roles in the new piece.—The Opera House at Bourbon, Ind., is to be torn down, although it is comparatively a new structure. The collapse of a wall in the building has led to its condemnation. FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): The Pride of Virginia (local) May 23; good house; pleased.——ITEM: Carl Hagenbeck's Trained Animal Show co. is billed to appear here 9. AUSTIN J. MUMMERT.

COUNCIL BLUFFS.—THEATRE (A. R. Beall, mgr.): Mrs. Fiske and the Manhattan co. appeared in Leah Kleschna May 23 to S. R. O.; society and dramatic event of the season; Council Bluffs Elks lodge made it Elks' night, and crowds of theatregoing people from Omaha attended the performance, as Mrs. Fiske did not appear in that city; Mrs. Fiske was supported by a strong co., and she received a perfect ovation; the play was received enthusiastically by the large audience.——LAKE MANAWA: This beautiful resort was opened for the Summer season 29 with large attendance, considering weather. The Manawa Amusement Co. have the privileges, with "Billy" Byrne, of Orpheum Theatre, Omaha, as manager. Covalt's Concert Band will give afternoon and evening performances. Attractions for week: The Altons, contortionists; Professor Andrews, balloon ascensionist, and series of moving pictures and illustrated songs in the Casino Theatre.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): E. H. Sothern and Julia Marlowe 7.——GRAND OPERA HOUSE (William Foster, mgr.): North Brothers' Comedians May 25-4. Plays: The Slave Girl, Bowery Detective, Camille, A Quaker Tragedy, In the Spider's Web, and Russian Slave; very good co.; good specialties; business excellent.——AUDITORIUM (William Foster, mgr.): Richard Mansfield 27; excellent patronage.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey mgr.): Beveridge Stock co. May 22-24; fair co.; light business. Plays: The Fatal Wedding, Niobe, The Man in Black.——ITEM: Charles Franklin, of the Beveridge Stock co., sustained a broken rib during the performance of Slaves of Russia at Coon Rapids, Ia., 18.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Richard Mansfield May 29; excellent performance; large house. Henderson Stock co. 30-4; good co.; fair business. Plays: Dr. Jekyll and Mr. Hyde, The Vendetta, Crimes of a Great City, A Daughter's Sacrifice, The Charity Ball, and A Cheerful Liar. The Temple Stock co. 5-11.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Howe's Moving Pictures May 24; splendid exhibition; good house. Memorial services by veterans of G. A. R. 28; packed house. A Soldier's Sweetheart 1.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Dark.——CASINO (A. S. Grenier, mgr.): Morey Stock co. opened a six weeks' engagement May 29, presenting In Dixie Land.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Howe's Moving Pictures May 25 26 drew good houses. Richard Mansfield, billed for Shylock 31, is to play Beau Brummel instead.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Dora Thorne May 27 pleased fair house.

KANSAS.

TOPEKA.—CRAWFORD THEATRE (Crawford and Kane, mgrs.): T. Daniel Frawley in Ranson's Folly May 28; excellent co.; highly pleased; deserved better house. Season closed.——ITEMS: Vinewood Park Theatre was formally opened 28, giving two excellent performances to capacity houses. For week ending 3: Sam Spedden and Lillian Dyer, Bartelmes, Etta May Ashton, Mexicas and Mexicas, Myra Jefferson, Spedden and Paige Comedy co. in Did He Win the Girl.—The Gaskill Shows will open a midway in a Home Week Festival 2.—S. C. Jones, of Chicago, leased building for new vaudeville theatre, to be opened July 1 and to be called Chrystal Theatre; seating capacity, 550. DAVID J. AUGUST.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): T. Daniel Frawley in Ranson's Folly May 27; excellent co.; played to big business and very appreciative audience; Fort Riley, the military post adjacent to this city, was largely represented by both officers and enlisted men. Season closed.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Wright Comedy co. May 22-24, 26, 27; very good co. and business. Plays: Kathleen, Tracy the Bandit, and For a Million. Catholic Commencement (local) 25.

KENTUCKY.

OWENSBORO.—The Great Mundy Shows, under the auspices of the Woodmen of the World, to big business week ending May 27.——CHAUTAUQUA PARK (Robert Wayne, mgr.): Week 29: Biograph, American Newsboys' Quartette, Senator Frank Bell, Bissonette and Newman, Martina, and Early and Late.——ITEM: Arthur Holden, of the Mundy Shows, was seriously hurt while doing the loop the loop act 27.

ASHLAND.—THEATRE: Dan R. Robinson Amusement co. week of May 22; good business; fair attraction.——PARK CASINO: Park City Minstrels (local) 30; everybody well pleased; special mention should be made of Ben Evans and Dad Rice, both of whom are under contract to the Faust's Superb Minstrels next season.——ITEM: National Stock co. will open Cliffside Park Casino 5 for six weeks' engagement.

SOMERSET.—GEM OPERA HOUSE (Colonel Thomas M. Thatcher, mgr.): De Pew-Burdette Stock co. closed the season with week's engagement May 27. Plays: A Play Without a Name, The Village Fool, Wizard of Wall Street, Rip Van Winkle, and Lights of Gotham; good business and productions.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Harrison-Adams Theatre co. May 22-28, presenting 'Way Down East, Slaves of Opium, Guilty Without Crime, The Arabian Nights; fairly good, and continues to draw. Harrison-Adams Theatre co. 29-4.

LAFAYETTE.—JEFFERSON THEATRE (E. E. Girard, mgr.): Frederick Lorraine Stock co. May 28 in The Celebrated Case to packed house. Other plays: The Marble Heart, East Lynne; Frederick Lorraine is leading man and manager; May Harvey Barbour is the leading woman; the opening performance met with great success.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): An American Tramp May 24 pleased a good sized audience. Holmes' Pictures (return) 25; fair business. George F. Hall in A Ragged Hero 26 delighted large house. Hooligan's Troubles, matinee and night, 27; small business; poor performances. Tom Waters 29; packed house; first-class performance. Season closed.——ITEMS: Advance car of Hargreave's Circus arrived 27.—The Lynch Sisters joined Tom Waters here 24.—The season at the Farwell has been one of the best under the present management.—Manager Crockett leaves 5 for a two months' trip in Europe.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Viola Allen May 26 played to splendid business. Fernberg Stock co. opened Summer season week 29, presenting The Girl I Left Behind Me to big houses, the co. being an exceptionally strong one. Are You a Mason week 5.——PEAKS ISLAND GEM THEATRE (C. W. T. Goding, mgr.): Gem Theatre Stock co. opens season 19, presenting Mrs. Dane's Defense. Mrs. Raymond and her Bostonia Orchestra have again been engaged to furnish music.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Lawrence Brooke Stock co. closed week May 27 to fair business. Plays: In Russian Tolls, Her Fatal Step, A Romance of Ireland, Monte Cristo, East Lynne, and Saved from Shame. A Jolly American Tramp 30, presented by a good co., had two large and well pleased audiences.——CITY HALL, OLD TOWN (E. J. Jordan, mgr.): Village Grocer, booked for 29, canceled. Hunting for Hawkins 7. Bennett-Moulton Comedy co. 12-17.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Bennett-Moulton co. (return) May 22-24; excellent co.; specialties above average; large houses. Plays: Lyndon Bank Robbery, Shadowed Lives, Fatal Coin. Bereau Comedy co. 26; good co.; large house. C. A. Hayden 30. Bowdoin College Dramatic Club in The Magistrate (return) 1.——ITEM: Bessie Overton, of Bennett-Moulton co., joined the Phelan-Ward Summer Stock co. at Lewiston 23.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Phelan and Ward opened a season of Summer stock May 29 with a large and well pleased house in The Last of the Cajuns; the co. is strong, and a successful season is promised. Hands Across the Sea 1-3.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Bennett-Moulton co. May 25-27 pleased good houses. Plays: The Fatal Coin, Shadowed Lives, Child of the Street, and Sidelights of New York. Holmes' Moving Pictures, with Alice Brophy, 2. A Hot Old Time 3.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Hooligan's Troubles May 26 failed to please small house. A Hot Old Time 1; fair co.; pleased fair sized audience.

HOULTON.—HEYWOOD OPERA HOUSE (W. T. French, mgr.): Joshua Simpkins May 31 to big business.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): The season closed May 30 with When Johnnie Comes Marching Home to large and well pleased audience.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Kellar May 27; excellent entertainment; pleased a good attendance. Season closed.——BIJOU (M. R. Sheedy, mgr.; C. K. Cook, res. mgr.): Buffington Stock co. presented The Charity Ball 29-3 most successfully and the production was made more attractive by the use of entirely new scenery; J. Frank Burke scored another success as John Van Buren, rector of St. Mildred's; Gertrude Dion Magill as Ann Cruger had a congenial role; Ann Singleton as Phillis Lee was seen to excellent advantage; W. H. Barwald as Dick Van Buren was seen at his best; Nat Leffingwell is a clever comedian; Raymond L. Bond was very good; M. F. Ryan, Walt Whitman, Everett Aldrich, and Little Gracie Howard made a good impression and pleased; Elisabeth Bruce made her first appearance with the co. 29 and scored; the entire co. are deserving of the highest praise. Lost in New York 5-10.——ITEMS: On account of ill health J. Frank Burke, leading man of the stock co., will take a rest for three weeks among the mountains of Vermont. Mr. Burke will be accompanied by his mother.—Everett Aldrich has rejoined the stock co.—Buffington Lady Orchestra and several members of the co. entertained the local lodge of Elks 1.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Hamilton-Thompson Stock co. May 29-31 in Jim the Penman, The Lion's Heart 1-3; performance good; fair business. Woman's Redemption 5-7. The Three Musketeers 8-10.——ITEMS: Katze's Auditorium will open Aug. 28. William Morris, of New York, will do the booking for the theatre.—Mr. and Mrs. Jere Grady (Frankie Carpenter) are at their Summer home in this city.—Harry Katze is resting at his hotel here watching his new theatre grow.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): The Hunter and Bradford Stock co. presented Because She Loved Him So to packed houses May 22-27; very entertaining. A Parisian Romance was admirably given 29-3 to large and appreciative audiences. The Wrong Mr. Wright 5-10.——FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): The Malcolm Williams Stock co. gave a pleasing performance of Miss Hobbs 29-3; very good business. Lost Paradise 5-10.

FITCHBURG.—CUMINGS THEATRE (J. R. Oldfield, mgr.): Hot Old Time May 26 pleased good business. Prince of Pilsen 27 delighted fair house. Season closes 2, 3, with Missouri Girl.——WHALOM PARK THEATRE (W. W. Sargent, mgr.): Theatre opened with Katherine Rober co. 30 to packed house.——ITEM: J. C. Korman, recently with Liberty Belles, engaged as leader of orchestra for Whalom Opera co.

LAWRENCE.—OPERA HOUSE (Daniel F. Landry, res. mgr.): Maude Adams May 19; large house. Kellar and Paul Valadon 24; excellent performance; small house. The Prince of Pilsen delighted a fair house 26. This closes the house for the Summer.——ITEM: George H. Adams' Humpty Dumpty (under canvas) 5-10.

HOLYOKE.—OPERA HOUSE (J. E. Shea, mgr.): The Charity Ball May 29-3; opening of Summer season by Diamond Stock co.; creditable performances to satisfactory business. When We Were Twenty-one 5-10.——MOUNTAIN PARK CASINO (Robert Kane, mgr.): Vaudeville and moving pictures 29-3 opened this Summer resort; large attendance.

NEW BEDFORD.—HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. in The Charity Ball May 29-3; capacity business. Week of 5-10, Out of the Fold.——ITEM: Lillian Rhodes, a favorite of former seasons, joined the co. 29.

LOWELL.—OPERA HOUSE (Huntington and De Deyn, mgrs.): Huntington-De Deyn Stock co. week of May 29 in When We Were Twenty-one; large houses. Week of 5, Moths.

SALEM.—THEATRE: Kellar May 23 pleased good house. Prince of Pilsen 25; good; pleased large house. A Hot Old Time 27; fair house; poor co. Season closed.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Missouri Girl May 29; large and satisfied audience. Quincy Adams Sawyer 8.

NORTH ADAMS.—RICHMOND THEATRE: The Missouri Girl (stage hands' benefit) May 30; good business.

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MICHIGAN.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Vesta May Stock co. May 22-28; business fair. Co. closed engagement here 28 and left for Piqua, O., where they play a short engagement. Washington Theatre closed satisfactory season 28. During the Summer the house will receive a thorough renovation.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Leslie G. Slocum's Moving Pictures May 27; fair business.——ITEM: A deal has been closed whereby the local Opera House passed from the hands of J. J. Baird to Williams and Stahl. Mr. Williams has managed the house for several years. The house will be renovated.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Twelfth Night May 25 to good business; the best co. seen here for many a day; orchestra, led by Miss Anderson, violinist, of Indianapolis, won enthusiastic applause.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): A Trip to Egypt May 24 pleased a good house. The Charity Ball (local) pleased full house 26 (benefit Hancock Lodge, No. 109, K. of P.). Frank Long week of 29.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): Twelfth Night May 24; good, to fair house. A Trip to Egypt; poor house; pleased. Sweethearts 9. Crystal Vaudeville co. 19-21.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Madame Schumann-Heink in Love's Lottery May 30; large and fashionable audience. Boys' Band (local) 16. E. H. Sothern and Julia Marlowe in Much Ado About Nothing 20.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Green's Biograph Moving Pictures and Vaudeville May 22-27 pleased good business. Old Arkansaw 5. Jewell Stock co. 5-10.

OWOSSO.—OPERA HOUSE (C. Mellenbacher, mgr.): Margaret Ralph and a good co. in Taming of the Shrew May 25 pleased good house.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): A Trip to Egypt May 23 to good house; entire satisfaction.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Charles Breckenridge Stock co. week of May 22 to fine business, producing the following plays: Down Where the Cotton Blossoms Grow, The Land of the Sky, A Fatal Likeness, A False Friend, Nebraska, and Her Bashful Lover.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Oratorio The Creation (local) May 26; good business; very satisfactory. William Owen in Othello 5.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): University of Christiana Students 1. Vaudeville 5.

MISSISSIPPI.

NATCHEZ.—CONCORD PARK THEATRE (Mike Irwin, mgr.): Harris-Parkinson co. May 22-3 in A True Kentuckian, The Opium Fiend, Monte Cristo, The Moonshiners, and Rip Van Winkle; co. excellent; business fine.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Hesiet, mgr.): Pollard's Lilliputian Opera co. May 14-17 gave five delightful performances to good business; the stage settings and effects of Pinafore were far superior to anything ever seen in Butte before. Red Feather 31. Ysaye 5.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Grace Van Studdiford in Red Feather May 30. The Floto Shows 5.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): T. D. Frawley in Hanson's Folly May 24; thoroughly pleased fair audience. Richard Mansfield in The Merchant of Venice 25; crowded house. E. H. Sothern and Julia Marlowe 5. Pollard Juvenile Opera co. 6-8.——AUDITORIUM (E. C. Renwick, mgr.): Chicago Symphony Orchestra (May Festival) 24, 25; artistic and financial success.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Lorne Elwyn co. May 25-27. Plays: For Home and Honor, Cavalier of France, Cinderella, The Hand of Man; house record for week broken; audiences pleased. Hadley's Moving Pictures 30 closed the season to good business; entertainment satisfactory.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Viola Allen May 29 pleased medium house. A Hot Old Time 30; light house; performance poor.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Viola Allen May 25 played to large house at advanced prices; pleased. Ward and Vokes (ushers' benefit) 2.

EXETER.—OPERA HOUSE (A. Vaughan, mgr.): Gormand and Ford closed May 22-27 to fair business; good co. Hot Old Time 29 to good business; excellent co. The Missouri Girl 6.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): The Missouri Girl May 25 pleased fair house. Season closed.

NEW JERSEY.

TRENTON.—TRENT THEATRE (Edward Renton, mgr.): Du Barry was the play presented by the stock co. May 25-27; co. gave a very satisfactory performance. Puddn'head Wilson 29-31 was well received.
ALBERT C. D. WILSON.

CAMDEN.—WOODLYNNE PARK (H. D. Le Cato, mgr.): Formal opening May 27; big business. Flo Irwin and Walter Hawley scored, Ben Franklin and Toodles, Pero and Wilson, Royal Marine Band, and other attractions.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): The Frisky Mrs. Johnson, as presented by the stock co. week May 29-3, delighted large attendance; the conception of the leading character by Miss Bonstelle was highly satisfactory, being one of the neatest bits of work shown by this bright artist this season; Mr. Lewis is to be commended for his interpretation of the requirements of the role he assumed; Julian Noa, Frederick Kirby, and Eugenia Hayden and the other members deserve praise for their care of the parts allotted them. Week 5-10, Dorothy Vernon of Haddon Hall.——BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): The new stock co. opened their regular season 27, appearing in The Old Plantation; business satisfying during the week 29-3; the co. is headed by Lee Willard and Louise Vale, and includes Maurice Wilkinson, J. Hooker Wright, George C. Robinson, J. W. Hartman, George J. Morgan, and Virginia Zollman, who made an exceedingly favorable impression and evidenced ability for strong melodramatic work. A Gambler's Sweetheart 5-10.——LYCEUM THEATRE (M. E. Wolff, mgr.): The Charity Ball attracted fairly good houses week 29-3; the stock co. appeared to fine advantage and were liberally applauded; the cast included the Misses Knowlton, Morse, Anderson and Milliken and Messrs. Heath, Richie, Blackmore, and Russell. Week 5-10, Casts, with exception 5, 6, when Mrs. Wiggs of the Cabbage Patch will be presented. On 7 Will T. Hodge will appear in his new play, Eighteen Miles from Home.——COOK OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): A Texas Steer, with the excellent stock co. as interpreters of the several characters, filled the house week 29-3; Peter Lang made his first appearance this season and was greeted enthusiastically; with a few exceptions the play ran smoothly. Monte Cristo week 5-10.——ITEM: Lillian and Carrie Wolff, Mae Hovey, Libbie Schweizer, Minnie O'Donnell, and Belle Howe, the Bunch of Violets, in an operatic sketch, will be an attraction in the circuit the coming season.
J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): William Courtenay Stock co. week May 29-3 presented Charley's Aunt to large audiences; William Courtenay in the leading role was excellent and scored heavily; Louise Drew made her first appearance with the co. this week and was well received; others in the well balanced cast were Walter Walker, Lewis Payne, Grace Heyer, Jane Gordon, Mabel Dixey. The Professor's Love Story week 5-10.——PROCTOR'S (Howard Graham, res. mgr.): Week 29-3, house stock co. in The Henrietta; well acted and splendidly staged; William Lewers as Bertie the Lamb scored a pronounced success; Ernest Hastings, Allison Skipworth, Florence Auer, and Herbert Ayling were all seen to good advantage. Week 5-10, Thelma.——EMPIRE THEATRE (H. R. Jacobs, mgr.): Opens for a Summer season of comic opera 5 with Bluebeard by a large co., under the management of Sam Pickett, to be known as the Empire Extravaganza co.——ITEMS: Dreamland Park has opened and is attracting large crowds. Many new features are soon to be added, among them a vaudeville theatre. The Italian Royal Band, St. Elmos, acrobats, and the Oaxaca, jugglers, are at this resort.—James H. Decker, manager of George Primrose's Minstrels, a former Albany boy, is visiting his mother in this city; also arranging for the appearance of his co. at Harmanus Bleecker Hall in July.
GEORGE W. HERRICK.

ELMIRA.—RORICK'S THEATRE (Herbert Ballinger, mgr.): Mathew's Minstrels pleased capacity houses May 28-3; Miss G. Kelly, Arnold Hager, Hop Finnell, Bill Blatdell, George Rambury, and Jimmie O'Brien were seen to advantage. Manhattan Opera co. in Billie Taylor 5-10.——ELMIRA COLLEGE AUDITORIUM: Idylls of the Kings 5-7. Fraternity of Thespis in The Tempest 8.——ITEMS: The Elmira and Waverly electric road will be commenced shortly, greatly increasing Elmira's theatregoing population.—Lawrence J. Anhalt, business-manager for May Irwin, will spend the Summer at his home here.—Both the Elmira "Gazette" and the Elmira "Advertiser" were sold 1. There will be no immediate change in the dramatic department of either.—Mabel Douglas, of Ward and Vokes, has joined the Manhattan Opera co., the rehearsals of which are progressing satisfactorily.—Benjamin V. Smith, son of Manager W. C. Smith, of the Lyceum, is to be married 7.—The Gaiety Theatre, Connellsville, Pa., will not be kept open during the Summer, as originally intended.—Frank Burt will assume the lease of the new theatre to be built at Findlay, O.
J. MAXWELL BEERS.

SYRACUSE.—BASTABLE THEATRE (H. A. Hurtig, mgr.): The new burlesque stock opened May 29-3 with Pousse Cafe and Richard Carle's "Way Up East to big business, and gave excellent performances. Bobby Harris, Teddy Burns, Louis De Lange, Walter Clifford, Rose La Harte, Selma Mantell, Grace Eldin, Jessie Carr, and Etta Pearce all scored hits. The Chorus was enjoyable and Louis De Lange's staging in evidence. Barbara Fidgety 5-10.——ITEMS: The Edwin Mordant Stock co. closed an unprofitable season at the Grand 27.—Genevieve Finlay, of The Cingalee co., is spending a few weeks at her home.—A daughter was born to Mr. and Mrs. William Danforth (Norma Kopp), of Yankee Consul co., 24.—Pete Baker is in town to confer with Pierce Kingsley, who is writing his starring vehicle for next season. The Legend of the Catskills. Among the co. already engaged are Baker Quartette, Hudson Sextette, the Norman Children, and R. F. Butts, the latter as musical director.
E. A. BRIDGMAN.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sberlock Sisters, mgrs.): Dorothy Lewis co. closed a very successful week May 27. Plays last half: Duchess Du Barry, Roanoke, Jack the Giant Killer, and Streets of New York; co. gave good satisfaction; Frank Mudge and Augustin Morton, musical artists, made a hit. My Friend the Enemy 31; clever comedy; well presented by an excellent co and delighted a fair sized house. High School Orchestra 1; splendid performance to capacity. For Love and Honor 6. Hadley's Moving Pictures 10.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Zephra (local) May 25-27 repeated its success made earlier in the season, to fair attendance, and closed the house.——ITEM: Work will shortly begin on extensive alterations to the interior of the Collingwood, by which the stage will be deepened, an entirely new proscenium with private boxes will be constructed, and new drop curtain added. Back of the curtain numerous changes will be made to facilitate the handling of heavy scenery.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Fordham Stock co. May 29-3; good houses; pleased. Plays: The Russian Reign of Terror, In the Shadow of His Crime, A Woman's Revenge, The Golden Giant, The Hidden Hand, The Way of the World, and The Way to Win a Woman.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): William Bonelli in What Happened to Jones May 27; light business; performance poor. American Vitagraph co. 28 to capacity. The Fatal Wedding, two performances, 30; extra good business. De Wolf Hopper 31. Juvenile Opera co. in Pinafore 1-3.

TROY.—LYCEUM THEATRE (Burns Gilliam, mgr.): The Mortimer Snow Stock co. gave a splendid presentation of The Wife May 22-27 to large and delighted houses. Edna Archer Crawford returned to the co. and received a warm greeting and several floral emblems. The Girl I Left Behind Me 29-3 is drawing satisfactory houses. Under the Red Robe 5.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Turner's Pictures 6. School Entertainment 9. For Love and Honor 10. May Hillman co. 12-17. School Commencement 19. Henrietta Crosman 22.——ITEM: Bills are up announcing the coming of Robinson's Circus 10.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): De Wolf Hopper May 30; very good; audience well satisfied; S. R. O. Closed the season, which has been a very good one.——CELERON THEATRE: The Japanese Honeymoon (local) 25-27; a success; Lillian Johnson was clever in her part.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Viola Allen May 23 pleased large audience. May Irwin 26 in Mrs. Black is Back; large business; highly pleased. The Real Widow Brown 27 seemed to satisfy; average house. The Great Menough 29-2. William Bonelli 3.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): William Bonnelli in What Happened to Jones May 25; good performance; fair business. Barborka-James Stock co. 29-3. Plays: Falsely Accused, A Gambler's Sweetheart, Paradise Regained, Charity Ball 8.

UTICA.—MAJESTIC THEATRE (E. D. Eldredge, res. mgr.): The Fatal Wedding May 31; good co.; fair business. Majestic Stock co, balance of week, presenting Blue Beard; light business. They will present Isle of Jewel for the week 5-12.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Kennedy's Comedians May 29-3 gave good satisfaction to good business.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): William Bonelli, with the Batavia Summer Stock co., in What Happened to Jones May 24; large house; pleased.

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Graves, mgr.): Gorton's Minstrels May 25 played to a crowded house and pleased old and new friends.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Howe's Pictures May 26 drew well. May Irwin 27 delighted large houses. Klark-Urban co. 29-3 opened to capacity.

WARSAW.—FARMAN THEATRE (D. M. Cauffman, mgr.): Tennessee's Pardner May 29 gave satisfaction to fair business. Charity Ball 5.

SARANAC LAKE.—OPERA HOUSE (F. M. Jackson, mgr.): Lyric Stock co. opened season week May 22 with good houses and performances.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): American Vitagraph May 30; fair business. The Fatal Wedding 2 pleased good business.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Howe's Moving Pictures May 24; good performance; good business.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Pinafore May 27 to good business; pleasing performance. The Fatal Wedding 3.

NORTH DAKOTA.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Edward Andrews Opera co. May 26 in Birds of a Feather; first-class entertainment to record house of the season.

OHIO.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Bohemian Girl May 24, presented by the pupils of Francis Sadlier to good business; performance satisfactory. Andrews Stock co. 25-27; poor business and performances. Plays: Weary Willie Walker and Devil's Gap.——ITEM: The Andrews Stock co. was supposed to play Finnigan's Luck 27, but changed by request to Weary Willie Walker.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Cutter Stock co. opened for the week May 29 in The Thoroughbred to good business; very good co. Plays for the week: A Wife's Sacrifice, The Struggle of Life, The Power of the Church, Old New England Folks, and Dr. Jekyll and Mr. Hyde.

BRYAN.—ITEM: The Jones Opera House has been purchased by Dan G. Williams, of Detroit, Mich., who will hereafter manage it under the name of the Grand Opera House. It will undergo complete renovation.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Madame Schumann-Heink in Love's Lottery May 31. Andrews Stock co. 1-3. Rose Melville in Sis Hopkins 10.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): De Wolf Hopper May 24 to S. R. O.; delighted audience. Season closed.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Stoup, mgr.): The Holy City May 18 (return); excellent co.; pleased good house. Season closed.

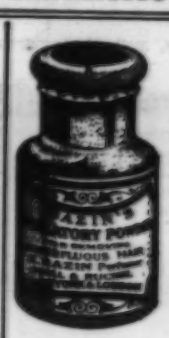
GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Howe's Moving Pictures May 27 gave satisfaction to fair audience. House closed.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Howe's Moving Pictures May 25 delighted a large audience.

WAPAKONETA.—BROWN THEATRE (A. J. Brown, mgr.): De Wolf Hopper May 25; excellent performance to S. R. O. Closes the season.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Wilson Juvenile Opera co. May 21-23; good performance; excellent co.



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PENNSYLVANIA.

LANCASTER.—ITEMS: At the Pennsylvania Bill Posters' Convention at Altoona Manager C. A. Yecker, of the Fulton Opera House, and John D. Mishler, of Reading, were elected delegates to the National Association, which meets at Montreal, Can.—John B. Bissinger sold out his hotel business and will devote all his attention to his theatrical interests.—W. F. Shenberger and William R. Doman, of Hyde and Behman's Theatre, Brooklyn, have returned home for the Summer.—Clarence Barr, of the Eight Bells co., has returned to his home here.—Harry Chambers, of the Liberty Belles co., arrived here 1 and will join the stage corps at Woolworth Roof-Garden.—John R. Bland, tenor of All Angels', New York city, sang at St. James' Choir Concert here 1.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Dilger-Cornell Stock co. to fair business last half of week May 25-27. Plays: Thelma, Motha, A Boy of the Streets; closes season.——ITEM: With a large milk bottle plant which has already located here and another industry which is likely to be brought to Kane, a very good theatrical season is anticipated for next year.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Nan Patterson in A Romance of Panama May 29; poor performance; good business.——COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Court Square Stock co. in Camille 22-27; excellent performance; good business.——ITEM: The theatrical season closed here 27.

HARRISBURG.—LYCEUM THEATRE (Joseph Frank, mgr.): Isle of Spice May 29 (return) pleased fairly good business. Nan Patterson and specialty co. 1 drew good house; fair performance.——PAXTANG PARK (Central Pennsylvania Traction Co., mgrs.): Opened for the season 25 with a popular local attraction, the Imperial Minstrels, doing good business.

WILLIAMSPORT.—BALLAMONT PAVILION (Lyman Pray, mgr.): Ballamont Stock co. opened its season May 29 in The Charity Ball to excellent business; strong co.; appreciative audiences; latter part of week in Woman Against Woman.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Lyman H. Howe's Moving Pictures May 25 showed to a fair sized house; unusually good. Hubert Labadie's Faust 30; excellent co.; good performance.

MAHANOY CITY.—ITEMS: Schuylkill Railway Co. are building Summer park near Ashland.—Poisoned by eating laurel leaves at Tamaqua, Welsh Brothers' water buffalo died; animal valued at $2,000.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hansman, mgr.): Isle of Spice May 27; good houses and performances. Nan Patterson co. 24; good house; fair performance.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Our Friend Fritz May 30; large business. Season closed.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Camille week of May 29 to good business; Miss Leigh in the title-role was brilliant and original, scoring the success of her season; Mr. Bostwick was a convincing Armand Duval; Mr. Duggan made a very excellent Count de Varville; Mr. McCullum as Mons. Duval was very good. May Blossom 5.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Keliar and Herr Valadon mystified good house May 29. Viola Allen delighted full house 1 with The Winter's Tale; excellent support and production. Regular season closed.

TENNESSEE.

NASHVILLE.—BIJOU (Allen Jenkins, mgr.): The Convict's Daughter May 22-27 drew fair sized audiences. The Olympia Musical Comedy co. in Said Pasha 29-3, pleasing well filled houses. Billy Clifford 5-10.

TEXAS.

SAN ANTONIO.—ELECTRIC PARK SUMMER THEATRE (Sidney H. Weis, mgr.): Albert Taylor and co. May 22, 23 in In Missouri; good business. Because He Loved Her So 24, 25. A Hot Old Time 26-28.

AUSTIN.—HYDE PARK SUMMER THEATRE (J. A. Miller, lessee and mgr.): Carter's Comedians May 15-20 in East Lynne, An Irish-American, and Was She Guilty; business good.

WACO.—WEST END PARK THEATRE (Lawrence D. Ewing, mgr.): Hawthorne Theatre co. opens the Summer season May 29 with In Convict's Stripes.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Heart of Texas May 25; good co.; fair business. Colonial Stock co. 29-3; good co.; fair business. Plays: Power of the Church, In the Trenches, Her Only Sin, Dr. Jekyll and Mr. Hyde, Beyond the Rockies, and Rag Picker's Child. Quincy Adams Sawyer 5.

RUTLAND.—PARK THEATRE (Arthur Bile, mgr.): Opened season May 29 with Dorothy Lewis Stock co. in following plays: Hearts of the Blue Ridge, Her Sister's Sacrifice, My Lady Nell, Roanoke, Du Barry, and Streets of New York; good houses. Week 5, May Hillman co.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Liberty Belles May 25; good performance to fair house. Ward and Vokes in A Pair of Pinks gave more than satisfaction to large and enthusiastic audience 30.

BELLOWS FALLS.—BARBER PARK RUSTIC THEATRE (T. F. Kiniry, mgr.): Week of May 29-3, Lederman's New York Specialty co.; fair business; poor play. Week of 5, Bennett-Moulton co.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.): Hadley's Moving Pictures 2.

VIRGINIA.

LYNCHBURG.—ACADEMY OF MUSIC (Corbin Shields, mgr.): Otis Skinner May 18 closed the season at the Academy with a good business and a fine production. The K. R. F. Dramatic Club presented a comic opera, The Phaka of Phrawd, 26, to a packed house, and was declared the best amateur performance ever presented here, special mention being due Henrietta Payne and Jerry Desmond.

RICHMOND.—BIJOU (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): Walter Edwards co. in Ingomar May 29-3; good co. to fair business. This is the last production of the season.——ITEM: Casino opens 5-10 with Mam'selle 'Awkins.

WASHINGTON.

EVERETT.—THEATRE (Edward C. Mony, mgr.): Red Feather May 20; excellent co.; best house of the season.——CENTRAL THEATRE (Harry R. Willis, mgr.): Watson Stock co. 15-20; good co. Plays: Red Cat Inn, Man from Mexico.——ITEM: Grace Van Studdiford was too ill to appear 29; her understudy, Miss Ricca, well received.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Nat Goodwin May 22, 23 in The Usurper and A Gilded Fool; excellent co.; crowded houses. The Red Feather 26, 27; good, to large business.——AUDITORIUM (Harry C. Hayward, mgr.): The Shirley co. 22-27; large attendance; fair presentation of A Man from Missouri.

TACOMA.—THEATRE (C. L. Heilig, mgr.): The Red Feather May 20, 21; unsatisfactory engagement; leading lady unable to appear. For week 22-28 Grand and Empire been running fairly full with good vaudeville.

NORTH YAKIMA.—THEATRE (Fred S. Schrafer, mgr.): Nat Goodwin in The Gilded Fool May 24; excellent performance; very good business. Chauncey Olcott 7. Financier 25.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): When Johnny Comes Marching Home May 27; good business. Rose Melville 5. Schumann-Heink 2 (return). Sothern-Marlowe 24.——PARK CASINO (E. M. Sprott, mgr.): Opens vaudeville season 12 with Queen's Fan for headliner. Laura Alberta, Thomas Meighen, and others.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Adair, Gregg and Adair co. 1 and week in With Smith at Newport; excellent co.——ITEM: Harry Grow, scenic artist Adair, Gregg and Adair co., arrived in city May 30.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): The Bennett-Moulton co. closed a week's engagement May 28 to fair business in Shipwrecked and other plays. Dolly Dupree in A Little Outcast 30 to good business; audience pleased.——BIJOU FAMILY THEATRE (F. J. O'Brien, mgr.): Vaudeville daily. Harry and May Howard, William Anderson, Del Leste Sisters, Alf Holt, the Smiths, Campbell and Brady.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Mrs. Fiske May 17; very fine performance and big business. Gadsky with Pittsburgh Orchestra 22 drew full house and gave complete satisfaction. Christiana University Glee Club 24; S. R. O.; very satisfactory. Private Secretary 30 (local). Stock co. week commencing 5.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Guy Hickman co. May 21-3 to good houses. Plays: True American, The Gold King, Sunny Jim, Brother Against Brother, Midnight in Chinatown, Down in Dixie, Little Grit the Newsboy, Mr. Porter of Porto Rico, The Slaves of Russia.

NEENAH.—THEATRE (William C. Winz, mgr.): Sweethearts May 23 failed to appear. Local minstrels 28 (benefit of the Neenah Theatre co.); good house; good co.; net receipts, $250 to $300. Nettie the Newsgirl 29; house and co. fair. Edward Dvorak Comedy co. 30 in Kitty.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.): Sweethearts May 22; fair co. and business. Charlesworth recital 23; fair; small attendance. G. Lote Silver's Minstrels 26; good; very small house. Nettie the Newsgirl 31. E. Dvorak co. 2. Irving French co. 8-10.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Sweethearts May 16 failed to please fair house. Irving French co. 22-25. Plays: A Runaway Wife, An Irishman's Troubles, O'Moore's Courtship; S. R. O.; pleased. Winninger Brothers 5-10.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Ole Olson May 21; fine to good house. Choral co. musicale 23 to capacity; fine entertainment. Irving French co. 25-27; crowded houses. Jack Hoeffler co. opens 29.

OBITUARY.

Col. E. M. Graves, associate manager of the Hartford, Conn., Opera House, died at his residence on Sargent Street, May 31, of diabetes, from which he had been a sufferer for the past two years. Some time ago he went to Hot Springs and returned much improved in health and was in his usual good spirits up to a week before his death, when serious symptoms developed and he sank rapidly. He was well known and liked throughout the profession, and among the Grand Lodge of Elks and newspaperdom, as well as a great favorite in the same local circles. He was a Past Exalted Ruler of the Hartford Lodge of Elks, and representative to the Grand Lodge. Before coming to this city to edit the "Telegram" he occupied the editorial chair of the New Haven "Register." He served during the Civil War and was a member of the G. A. R. He acquired his title of Colonel from appointment as aid on the staff of former Governor Waller. He was of a jovial, cheery disposition, of warm heart and a good recounteur, and he will be greatly missed from the many circles of which he was the favorite centre. He leaves a widow, and three children by a former marriage.

Mrs. Georgie Dean Spaulding Kent, widow of Frank H. Kent and a member of the once famous family of Spaulding bell ringers, died at her residence, Neponset, Mass., on Sunday, after an illness of several months. She was sixty-two years old. Mrs. Kent was twice married. Her first husband was William Spaulding, and with him and their two children, Willie and Kittie, she toured the country for years. Mrs. Kent, besides playing the staff and hand bells, was an accomplished harpist and cornetist. Mr. Spaulding died about fifteen years ago. Three years after the death of Mr. Spaulding she married Mr. Kent. He died in 1900. In recent years she had appeared before the public as a harpist. Her last appearance in vaudeville was at Keith's, Boston.

James H. Parker, of Buffalo, died in Chicago Thursday, May 25, of heart trouble. Mr. Parker's Escaped from Sing Sing closed a highly successful season at the Bijou Theatre in Milwaukee, and he was returning to his home in Buffalo when, stopping to attend to some business in Chicago, he became ill and was taken to the hospital, where he died. Mr. Parker entered the profession six years ago and has made rapid strides to the front for the past two seasons, managing Escaped from Sing Sing, and previous to that the Big Sensation Burlesquers.

Mrs. May Fawson, known to the stage as May Ethel Courtney, died in Philadelphia on May 29 and was buried on June 1 from her home, 1319 South Arden Street, Philadelphia. Miss Courtney was with Spencer and Aborn's Hearts Adrift company last season, and for the past four seasons has been prominently connected with melodrama. She was formerly of the well-known vaudeville team of the Fawsons, for several seasons under Weber and Fields and other prominent managers.

Pauline Claus, lately a member of the Jolly Grass Widows company, died at her home in St. Paul on May 26, after an illness lasting all winter. Formerly Miss Claus was with the High Rollers and Watson's Orientals, and for a long time played stock at Chicago. She was a sister of Martha and Ella Claus, of the team of Claus and Montes. She was nineteen years old at the time of her death.

Robert E. Fulton, owner of the Trocadero and Folly theatres, Chicago, died in that city on May 28, twelve hours after his marriage to May Newman. The marriage had been arranged for many weeks before, but the condition of Mr. Fulton's health made it necessary to postpone the ceremony. When it was found that death was inevitable a minister was called in and the ceremony performed in his apartments.

Franz Strauss, father of Richard Strauss, the most discussed composer of the day, died Sunday in Munich. He had been for many years a horn player in the orchestra at the Munich Opera House, and had been named a chamber musician to the Regent of Bavaria.

Harry T. Bryant (O'Brien) died suddenly at Memphis, Tenn., on May 13, after an operation for appendicitis. Mr. Bryant was formerly with David Higgins' His Last Dollar company, and was the composer of a number of popular songs. His home was in Chicago, where his family now lives.

Mrs. Fanny Putnam, mother of the Putnam Sisters, died at her home in Cleveland, Ohio, last week. She is survived by her husband and five daughters.

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AT THE THEATRES

Yorkville—The Silver King.

Melodrama in six acts, by Henry Arthur Jones and Wilson Barrett. Produced May 29.

Wilfred Denver	Maurice Freeman
Captain Herbert Skinner	Robert Cummings
Daniel Jakes	James Cooper
Elijah Coombs	David Edwin
Henry Corkett	Milt Dawson
Sam Baxter	Maurice Costello
Cripps	Frederic Wright
Geoffrey Ware	Harry Cowan
Mr. Parkyns	Ed Mayo
Mr. Binks	Harry Cowan
Tradesman	Milt Dawson
Tubbs	William Wright
Inspector	A. B. Tucker
Lesker	James Russell
Bilcher	Milvin Brin
Nellie Denver	Anne Sutherland
Olive Skinner	Maye Louise Aigen
Susey	Effie Bond
Cissie	Karlene Carmen
Ned	Master Brawn

That good old-fashioned melodrama, The Silver King, with its thirteen scenes, that Wilson Barrett used to make seem almost living drama, was the vehicle for the Yorkville Stock company last week, and the players caught the spirit far better than they did that of The School for Scandal. Miss Sutherland showed her cleverness and versatility by doing two such contrasting roles as Lady Teazle and Nellie Denver so well and so adequately. The audience seemed to like Maurice Freeman. James Cooper played with artistic finish and sincerity. Robert Cummings was a good Captain Skinner, although not too familiar with his lines. David Edwin made a popular hit with broad character work. Milt Dawson did highly creditable work, and his cockney dialect was pleasing because it was true. Frederic Wright was a capital Cripps. Harry Cowan and the others at the table at the Chequers Inn gave clear cut and laughable character bits that were highly appreciated. Maye Louise Aigen played and dressed her part creditably. Effie Bond clearly showed the cause for her popularity with her audiences. Karlene Carmen gave a much needed touch of naturalness and is unusually clever in a city that has many remarkable children on the stage. The audience responded with the tribute of tears to the good old situations.

Harlem Opera House—Heartsease.

Comedy, by J. I. C. Clark and Charles Klein. Revived May 29.

Eric Temple	Martin L. Alsop
Lord Neville	Giles Shine
Major Twombly	J. J. Dunn
Padbury	J. J. Fitz Simmons
Sir Geoffrey Pomfret	Arthur V. Johnson
Captain O'Hara	T. N. Heffron
Darville	Charles Swickard
Durkin	Edward E. Gerlinger
Quigg	Edward Garrick
Chairman	Mr. Lowell
Lady Neville	Lillian Clayes
Lady O'Hara	Maude Vaughan
Page	Eda Bethner
Margaret Neville	Adelaide Keim

As a sharp contrast to Camille, Henry Miller's former play, Heartsease, was chosen by Adelaide Keim as last week's offering at the Harlem Opera House. The costuming was excellent and the sets adequate, although the use of such things as modern furniture, grand pianos and electric bulbed chandeliers in a play of this period did not aid the actors to produce that sense of reality which is the soul of histrionic art.

Miss Keim was dainty and girlishly charming as the heroine, and added to her great popularity in Harlem. Martin L. Alsop evidently had studied Henry Miller to the extent of having acquired his lamentable mannerisms without his artistic excellence. Giles Shine was well within the picture. J. J. Dunn did sincere work. Arthur V. Johnson was good as the bad man, and T. N. Heffron was especially liked by his audience and deserved it. Lillian Clayes and Maude Vaughan added to the womanly charm of the occasion. The stage management was often at fault, and, instead of aiding the actors, marred their possible "points."

This week Miss Keim is appearing in Hamlet.

Thalia—Crime and Punishment.

Orleneff's Russian Dramatic company presented a dramatized version of Dostoyefski's novel Crime and Punishment for the first time in New York at the Thalia Theatre Friday night, and again showed the remarkable dramatic ability of this group of artists. The performance was given for the benefit of Forewards, a Russian charitable society, and the house was crowded to its capacity.

Crime and Punishment deals with the conception and execution of a crime for an ideal principle, and forms a better and more consequent play than the Karamasoff Brothers, by the same author. In the latter the central figure of Dmitri draws all of the attention, while the story plot is disconnected and is subverted to character portrayal. In the former there is a definite plot, carried to a natural climax, through eight acts well supplied with incidents.

Paul Orleneff, in the character of Raskolnikoff-Rodion, the student, has a part that gives him a better opportunity to show the growth of a mental condition than does any of the other roles in which he has been seen. Differing from Oswald in Ghosts, where the approach of his insanity was pathological, Rodion's mental attitude is made to change as a natural and somewhat healthful growth, ending in a tragedy no less certain than Oswald's. Mr. Orleneff does not make use of ordinary tricks of theatre to indicate mental disturbance, but is artist enough to hold a scene for minutes while he drums on the window pane or walks back and forth without speaking. Madame Nasimoff as Sony gave to the role the same earnestness and intelligence that has marked all of her appearances here. The entire strength of the company was used in the play, and included several who have not been seen heretofore. The piece was repeated Saturday night before a second large audience, in which many Americans were seen.

New Star—The Black Mask.

The season at the New Star was brought to a close last week by the presentation of the English emotional drama by F. Marriott Watson, entitled The Black Mask, the production being managed by Sidney W. Donalds. M. Costello as Henri Le Noir, The Black Mask, was effective, and he was well seconded by Anita Zorm as Stella. Franklyn Gale handled the part of Nellie Cunningham intelligently, and Teddy Le Duc was excellent as the Footman Barney. The rest of the company included Katherine Shay, Gilbert Warren, Harry Cowley, Frederick Lane, Hawshaw Holmes, Henry Duff, Sarah Chase, and Master Charles Barriscale.

People's—The Merchant of Venice.

Antonio Maiori is giving his Italian countrymen a treat at the People's Theatre by appearing in Shakespearean roles. The first of last week he appeared as Shylock and on Thursday played Othello. While not epoch-making events or of great importance because of any artistic development in new lights thrown on the characters portrayed, the well-filled houses were evidently much pleased and were most generous with applause and flowers.

At Other Playhouses.

Academy.—Love's Lottery comes to the Academy of Music this week for a limited engagement. For this latest work of Stanislaus Stange and Julian Edwards has been selected a notable cast that includes John C. Slavin, George L. Tallman, W. H. Thompson, Ivy Clyde, Delight Barsch, Margaret Crawford, Tekla Farm and Karl Stall, headed, of course, by that clever comedienne and singer, Madame Schumann-Heink.

Fourteenth Street.—Beginning June 5, a revival of standard melodrama is promised by the Charles A. Goettler Stock company in The Ticket of Leave Man. The company consists of well-known actors, and a good, conscientious performance is assured, under the direction of Tully Marshall. The play has not been produced in New York for a score of years, but the characters of Hawkshaw the Detective, Bob Brierly, Jim Dalton (The Tiger), and May Edwards are still remembered by the old theatregoers. To E. J. Ratcliffe and Laura Wall are intrusted the leading roles, and the other members of the company are Marion Fairfax, Margaret Fitzpatrick, John Fenton, T. C. Hamilton, Charles Dow Clark, Howard Morgan, J. Griffith Wray and Harold de Becker.

Empire.—Marie Tempest concluded her engagement in The Freedom of Suzanne Saturday evening, and also brought to a close the regular season of the house.

Lyric.—Nearly four hundred of the Mystic Shriners from Mecca Temple saw Jefferson De Angelis in Fantana Friday night. Mr. De Angelis made his first entrance riding a property camel, and in the course of the entertainment he and other members of the company interpolated several jokes of a nature personal to the principal members of the temple. He also added two special verses to his song, "Tammany," and Katie Barry sang a special verse with "My Word."

Grand.—Down Our Way is the bill here.

THE OGDEN-CRANE SCHOOL PROGRAMME.

On the evening of June 3 the Ogden-Crane School of Opera presented a creditable programme before a fashionable audience in Carnegie Lyceum. The first number of the evening was a new opera in one act, the book and lyrics by Emile A. Huber, the music by Albert Mildenburg.

Jacquetie	Ellie Ebeling
Ursula	Nannette Willoughby
The Abbess	Mattie Castella
A Lady	Lillian Vetter
Emperor Napoleon	William Rhodes Brandon
Captain Theuvenot	Archie Hackett
Lieutenant Degas	Charles Bardenhagen
Anatole	Raymond Gould Crane
Gaspard	Alfred Harvy
First Sentry	Herbert Frank
Second Sentry	Frederick Frank
Austrian Officer	Otto Weisel
Nuns	Lillian Taylor, Kate Ramsey
School Girls	Edna Holton, Anna Borgfeldt, Helen Dickson, Loretta Doulbee, S. Deling, Delia Ryan, Martha Baas, Hedwig Baas
Soldiers	S. Smith, Fred Hovey, James Aman, L. G. Wiendieck, M. E. McDonald, Fred Frank, Herbert Frank, Otto Weisel

Mr. Mildenburg conducted the overture and a new intermezzo that preceded it. Both were characterized by rare qualities of rhythm and melody and were interpreted in a way that showed exceptional musical feeling on the part of composer and orchestra. It was not their fault but that of stage-manager and librettist that the opera itself was found wanting, for there were numerous melodies of beauty and catchy charm throughout. The opera lacks movement, story, construction and wit. The curtain rose on two sentries pacing their beat. Nothing happened but music for fifteen minutes. This may have been symbolic of the whole piece, but the audience took it as a guessing contest and voted the prize to the one who suggested it was a march with the marching shown for fear no one could label it otherwise. For two dreary hours the audience sat before other equally exciting happenings, afraid to go home because their mothers had taught them better manners. Through the haze of melodies it was caught that some one had sewed a letter in a new coat. A love letter is substituted by the girl at the convent who loves the soldier, and he is saved from blame by Napoleon, who writes the loving couple. Such a Napoleon as he was! The youth who struck his usual attitudes, as reproduced in the kodaks of history, growled like a bull pup over a bone. Ellie Ebeling had a voice of fine quality, but lacked training in the physical fundamentals that mean grace and stage presence, as did nearly all the cast. Some of them were graceful and attractive by fortunate gifts of birth, like Nannette Willoughby and a girl with a charmingly winning smile and manner named Edna Holton, who sang and danced a dainty song called "Eat and Sleep." Especial mention must be made of Raymond Gould Crane, who, though he overworked, made some of his words understood and had a professional dash and unction. He was well liked in a tuneful song, "Humbug" and a catchy duet, "Now, Who Would Think."

This opera was followed by a brightly written sketch in two acts by Joseph Grasheim, called A Pair of French Heels, and turning on the familiar idea of a man at a French ball who flirts with a dashing lady in domino, only to find out later that it is the wife of his bosom.

Mrs. Richard Falke	Madame de Kalbe
Richard Falke	Will Rising

Mr. Rising played with his usual ease and dash, making his points with professional precision and causing every word to count in a way that should be studied by those appearing in the other pieces and pondered on at home, long and prayerfully. Madame de Kalbe made a dashingly attractive *incognita*. The piece would gain much for practical presentation if condensed to one act.

About the hour when ghosts are said to walk the old nautical opera, Billee Taylor, was resurrected and presented with the following cast:

Captain Flapper	Alfred Harvy
Sir Mincing Lane	Charles Bardenhagen
Billee Taylor	Archie Hackett
Ben Barnacle	Raymond Gould Crane
Christopher Crab	William Rhodes Branden
Phoebe Fairleigh	Edna Mae Stoecker
Arabella Lane	Beth Stiele
Eliza Dabsey	Lillian Vetter
Susan	May Glynn
Jane Scraggs	Nannette Willoughby

But the audience had seen their attempts to act in the first opera, and soon looked as devastated as the Russian fleet after it had met Togo.

ENGAGEMENTS.

Raymond Chase, to play Bub Hicks in The College Widow company (Western).

Thomas M. Hunter, for Al. Wilson next season.

Marion Shirley, for In Old Kentucky.

Florence Little, by Mittenthal Brothers, as prima donna in Lovers and Lunatics.

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CONSPIRACY AGAINST METCALFE.

(Continued from page 3.)

personal license and revocable at any time the owner or manager can prevent the holders of tickets from entering the premises.

In support of this position our attention is called to the case of Collister vs. Hayman, 71 App. Div., page 316. As I read that case, it is where the plaintiff has a license from the city to sell theatre tickets of admission to the Knickerbocker Theatre, outside of a prohibited line in front of the theatre; an injunction was sought by the plaintiff to restrain and prohibit him from interfering with the plaintiff, and that the prohibition against the plaintiff was illegal on the ground that it interfered with his calling and business authorized by a license from the city.

In that case the learned Justice held: "If a ticket is something that may be bought and sold by any one, as the Court of Appeals seems to think railroad tickets are" (People *ex rel.* Trayler vs. Warden of Prison, 157 N. Y., p. 116), there would be good ground to support the plaintiff's contention, "but the weight of authority is to the effect that a theatre ticket is merely a license given by the proprietor of a place of amusement to a purchaser to enter upon the premises and witness a performance, and that in its nature it is a revocable license."

The allegations in the moving papers for the injunction, for that is all the case was, disclose the fact that the Knickerbocker Theatre had placed on its building in a conspicuous place a notice that tickets purchased by the plaintiff and sold by him would not be received at the box-office. The same notice was also given to the party holding the ticket and the person who purchased the same, and, in addition, there was printed on the ticket a like notification.

I therefore conclude that the disposition of this case by the learned Court was based on the facts in the moving papers, that the plaintiff, the original purchaser, and also the seller and the person who bought the ticket of admission from the plaintiff had full notice of the character of the tickets. There is nothing in the moving papers to show that the question whether or not a theatre ticket in itself is a personal license, and therefore I reach the conclusion that the case was primarily disposed of on the fact of notice set forth in the moving papers and what the learned Court said, to wit: "The weight of authority is to the effect that a theatre ticket is merely a license given by the proprietor of a place of entertainment to the purchaser to enter upon the premises and witness a performance and in its nature a revocable license" is *obiter dictum*, expressing an opinion outside of the actual facts in the case on which the Court gave his decision, and is not binding on a lower court. Colonial, etc., Company vs. Kingston, etc., Railroad Company, 154 N. Y., 475; Crane vs. Burnett, 177 N. Y., p. 106.

It is held that it is the duty of a lower court to disregard such expressions of opinion, Smith vs. Donnelly, 45 Misc., 447.

The case at bar differs from the cases cited and referred to by the defendants' counsel in the respect that there was no semblance of a combination or agreement to prevent a person "from exercising a lawful act or occupation."

The complainant Metcalfe was at the time of the alleged offense in the business and profession of a dramatic critic, and employed as such by the periodical known as *Life*, printed and published in the city of New York, and in the service of such employment to earn his livelihood it was necessary and required he should attend the several theatre performances owned, controlled or managed by the defendants, members of the "Theatre Managers' Association," the corporation in which most all the theatres in New York city, if not all, are associated together for individual and collective protection. The individual members of this Association are either owners, lessees, managers or superintendents of the theatres and are subject to the protection of the corporation to which they belong, and also in all things relating to the interests of the corporation, or that which may affect the individual interests of the members of the Association, and the direction of their theatrical performances.

Subsequent to the 12th day of January, 1905, and on the 16th day of January, 1905, complainant in the pursuit of his professional calling bought and paid for tickets of admission at Daly's Theatre, controlled by the defendants Marc Klaw and Abraham L. Erlanger, and was barred therefrom when he presented said tickets.

On Thursday, January 19th, 1905, the complainant was barred from the Empire Theatre, controlled by Charles Frohman, who was represented at the managers' meeting by the defendant Alf Hayman.

On Friday, January 20th, 1905, the complainant was barred from the Liberty Theatre by the defendants Marc Klaw and Abraham L. Erlanger.

On Saturday, January 21st, 1905, the complainant was barred from the Garden Theatre, controlled by Henry W. Savage, who was represented at the managers' meeting by A. L. Braden.

On Monday, January 23d, 1905, the complainant was barred from the Knickerbocker Theatre, controlled at that time by Marc Klaw and Abraham L. Erlanger.

On Tuesday, January 24th, 1905, the complainant was barred from the Majestic Theatre, controlled by the defendant C. B. Stair.

On Friday, January 27th, 1905, the complainant was barred from the Lyceum Theatre, controlled by the defendant Daniel Frohman.

On Tuesday, February 28th, 1905, the defendant was barred from the Savoy Theatre, controlled by the defendant Frank McKee.

On Monday, March 27th, 1905, Mr. Metcalfe was barred from the Hudson Theatre, controlled by Henry B. Harris, a member of the "Theatre Managers' Association."

There was no objection to the tickets. The persons in charge of the theatres were instructed by the owners and managers of the same that the plaintiff should not be admitted under any circumstances, that he was an objectionable person. It is in evidence that the objection was on account of a certain criticism alleged to have been written by the complainant affecting two of the members of the Association and published in *Life*, defendants' exhibit A, March 3d, 1905. The article complained of is of no excuse warranting the Association and combination entered into by the defendants to bar the complainant from their respective theatres, thereby preventing him from pursuing his lawful calling. There was no question about the tickets the complainant presented when he demanded admission.

I hold that a person cannot be denied admission to a theatre solely on the ground that the plaintiff had written the criticism reflecting on one or more members of the "Theatre Managers' Association."

There is no evidence that the defendant Edwin G. Gilmore voted for the resolution or confirmed the action of his associates at the meeting. He disavowed it, and therefore he is discharged.

Sam S. Shubert, who was present at the meeting on the occasion referred to, is since deceased, and this proceeding is discharged as to him.

From the testimony in this case and the law as we understand it, I conclude and it appears to me by the dispositions, statements and testimony in this case that the crime complained of charged in the complaint has been committed, and there is sufficient cause to believe the within named defendants are guilty thereof.

At a meeting between ex-Judge Olcott and Paul Krotel, of the District Attorney's office, held Saturday, it was decided that Mr. Olcott should produce Charles M. Burnham, of the Managers' Association, at the West Side Court some day this week, when he will be technically arrested, in order that the case may be brought before the higher court.

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SAILS FOR EUROPE JULY 2nd.

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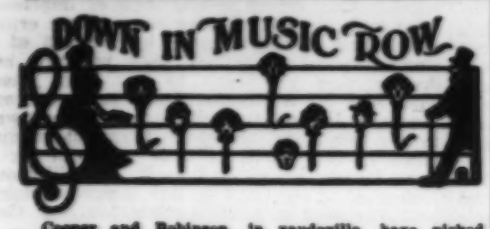
Cooper and Robinson, in vaudeville, have picked a winner—not a horse, but a march song, "When the Grand Army's Out on Parade," by Frank B. Williams and Tom Lemonier—and are making a special feature of it at the Paradise Gardens this week. They will take this song to Europe. Nathan Bivins and Company, 39 West Twenty-eighth Street, are the publishers.

At the New Amsterdam Aerial Gardens Corinne will introduce and feature the march song success, "It Makes Me Think of Home, Sweet Home."

Mills and Morris, the Minstrel Girls, at Hammerstein's last week, featured "Keep a Little Cozy Corner in Your Heart for Me" and "Can't You See My Heart Beats All for You?" and were personally complimented by Mr. Hammerstein for their clever performance.

Fanny Winfred and her little girl, Baby Bessie, who are with the Golden Gate Quintette, have taken up "Honey, I'm Waiting," as their feature number. This is but added evidence of its increasing popularity, when it receives production at the hands of such well known artists.

Harry Williams, of Williams and Van Alstyne, now famous in several countries as a writer of "regular" song hits, has completed an exceptionally clever coon song with a moral, entitled "Birds of a Feather Flock Together"; also a Southern ballad called "Georgia," which looks like a certain winner. It may not be out of place to add that royalties in no small amount continue to pile up from the sales of "Navajo," "Seminole," "Bright Eyes, Good-bye," and a score of other songs that are not great big hits, but selling in large quantities. Pretty good work for a young fellow who came from the West two years ago.

Baby Kiefe, one of the cleverest child actresses of to-day, is versatile in the extreme. Besides being able to act she can dance as well and render a coon song with as much success as she does a ballad. She has won unstinted praise for her clever rendition of "In the Shade of the Old Apple Tree."

Mr. and Mrs. Swickard are enjoying a successful tour in vaudeville and are featuring "In Sweet Loveland," "Fishing," and "Dingle Dongle Dell."

Fannie Frawley, at Keith's Boston Theatre last week, was highly commended for her clever rendition of a new song entitled "I'm Jealous of You."

Lemlein's Band at Luna Park is using the new waltz song, "Come Along, Little Girl, Come Along." The Midgets' Band also use it with success.

Charles K. Harris leaves for Chicago June 9 to attend the first performance of The Land of Nod, a musical production which opens at the Chicago Opera House June 11. The music is by Joseph E. Howard and the book and lyrics by Hough and Adams.

New songs from the F. B. Haviland Publishing Company are "I'm Going to Meet Birdie To-night," "Keep a Little Cozy Corner in Your Heart for Me," and "Don't Be So Mean."

A communication from Toronto, Canada, states that the song hit of the entire bill of headline acts is "Pal of Mine," rendered in a novel way by Joel P. Corlin and his Musketeer Four.

Sailor and Barbaretto were one of the feature acts at the Haymarket Theatre, Chicago, recently, where Miss Sailor sang "The Girl with the Changeable Eyes," published by Joseph W. Stern and Company, with great success. These artists will enter the field of comic opera shortly, but Miss Sailor will retain "The Girl with the Changeable Eyes" as the principal number in her repertoire.

Hedrix and Prescott are using "Come Along, Little Girl, Come Along," with much success. At Keith's, Philadelphia, last week they responded to many legitimate encores.

The Isle of Bong Bong has been moved from the La Salle Theatre into the Powers and is duplicating it's success at that house. The big musical hits are "I'm So Lonesome for You" and "In Dear Old Illinois."

Gilbert and Willis are featuring with success Robert A. King's "My Lady's Eyes," "In Starlight," and "Until Then."

Alice Lyndon Doll, the popular vaudeville artist, writes Joseph W. Stern and Company that during her recent engagement at Hurtig and Seamon's Music Hall, Harlem, she sang "Dingle Dongle Dell" and "Lazy Moon" with success.

On Decoration Day twenty-two bands played the novelty two-step march, "Slippery Day." The Golding Music Company are in receipt of many communications from the celebrated bandmasters praising this clever number.

At Coney Island the new march song, "Violetta," is extremely popular. Twelve sets of slides are in use, and the bands and orchestras are playing it everywhere.

Around Chicago, William A. Brady's musical production, is crowding McVicker's Theatre to the doors. The music is by A. Baldwin Sloane and the book and lyrics by Frederick Ranken. The big song hits are "Dear Old Chicago for Me" and "Cora, My Dusky Florodora."

The Conqueror Quartette is featuring "The Banana Man," sung by Mr. Friedell, and "Hallelujah Sisters," the latest novelty "salvation" song, published by Joseph W. Stern and Company.

The Theatrical Musical Company's Summer song, "Meet Me Down at Luna, Lena," is enjoying phenomenal success. It is now being sung by many prominent singers, who report it a winner.

Verne Armstrong's high class ballad, "In the Valley of Yesterday," is rapidly gaining popularity. A rustic ballad called "On the Farm in Old Missouri" is also very popular.

The Frederick E. Mortimer Players, now touring the Southern circuit of parks, are featuring "Come Along, Little Girl, Come Along," and "Violeta," published by the Howley Publishing Company, 41 W. Twenty-eighth Street, New York. The new fishing song, "Jonah and the Whale," by Frederick E. Mortimer, is also one of the big hits.

Maurice Wells' song, "Dear St. Joe," is to be sung this season on the boats running across the lake from Chicago to the Michigan Gretna Green, St. Joseph.

VAUDEVILLE JOTTINGS.

Violet Dale, the mimic, took the place of Cecelia Loftus at the Alhambra Theatre on May 27, 28, as Miss Loftus was indisposed. These appearances were in addition to her regular engagement at Hammerstein's Victoria, where she played during the week. The arrangement was made by William Morris, with the consent of Mr. Hammerstein.

Carroll Daly and co., in their farcical sketch, The Lady and the Cowboy, were the headliners at Vallamont Park, Williamsport, Pa., last week, where vaudeville held forth during the Knights Templar Conclave.

Josephine Sabel, accompanied by her husband, David Sabel, sailed on the "Philadelphia" on May 27 for Paris.

Lester, Dugan and Mack will next season put on tour Mack's Minstrel Misses, carrying two special sets of scenery, twenty-two girls, and a female band which will make street parades each day. Mr. Lester is now in Chicago booking the co., which will open Sept. 18.

Al. G. Field has left New York for the West. After a week in Buffalo he will go to his home to look after buildings nearing completion, and will then take a trip along the lakes and through the woods of the Northwest hunting and fishing. Walt M. Leslie has been installed as New York representative of Mr. Field, with offices in the New Amsterdam Theatre Building. Mr. Leslie has also taken charge of the bookings and business pertaining to the Donnelly and Hatfield Minstrels. Joe Hatfield is in the city for a few days, making arrangements for the big military review that will be used by the Donnelly and Hatfield co. It is called While Old Glory Waves. This co. is ready for the road. The managers have entered into a contract with Mr. Field to stage their productions and direct their tours for two years.

Susanne Willis, late of W. A. Brady's Mama's Papas co., has gone into vaudeville. She is presenting an original and novel negro act, supported by a sextette of Nashville Students. The act has been in rehearsal for several weeks under Miss Willis' personal stage direction and the musical direction of William Johnson, of the F. B. Haviland Pub. Co. The act opened at Chester Park, Cincinnati, May 29, and is booked solid for sixteen weeks in the West.

John W. World and Mindell Kingston took the place of De Witt, Burns and Torrence at Keith's Theatre, Cleveland, week of May 22, with the Farm, Toledo, to follow.

Alice C. Yorke, during the past season prima donna with R. C. Whitney's Isle of Spice, and who, by the way, is a sister to H. Percy Hill, the well-known theatrical and circus manager, made her vaudeville debut recently at the Chicago Opera House, where, with her Broomstick Witches, she was the headliner. The act caused quite a furore.

Preston Lombard will shortly join hands with Georgene Carter to produce a comedy sketch entitled My Funny Irish Uncle. The team will be known as Carter and Lombard.

Edward Curran, manager of the People's Theatre, Cedar Rapids, Ia., accompanied by his wife (Madge Milton) and their daughter, are in New York hunting up locations for vaudeville theatres. Ray W. Fay is in charge of the People's, Cedar Rapids, during Mr. Curran's absence.

The management of Fischer's Theatre in San Francisco is giving the patrons special treats in the engagements of headliners at very popular prices. Howard Thurston played there for several weeks, and last week Henry Lee headed the programme.

The Sisters Meredith were honored recently in Stockholm by the printing of a very laudatory notice in one of the leading papers while they were filling an engagement at the Scala Theatre, where they were a special feature.

Among the new recruits to the vaudeville ranks are Arthur Forrest and Maude Harrison and William Pruette and Sophie Brandt.

Egbert Van Alstyne and Louise Henry will spend the Summer at Casco Bay, Me., where they contemplate buying a permanent Summer home. Mr. Van Alstyne will utilize his spare moments in turning out several new melodies, to be used in big productions next season.

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VOL. II. NEW YORK, June 10, 1905. No. 13

"WOULD YOU CARE?"

Back to the old home again! Who? Why, James Aldrich Libbey, the man who made famous the celebrated "After the Ball," and who will surely duplicate that great success with Harris' new ballad, "Would You Care?"

Clara Wieland, the celebrated English balladist, introduced "Would You Care?" in Boston last week, and the musical critics of that city were unanimous in their praise of both singer and song.

"Farewell, Sweetheart May," the march time descriptive ballad hit of the season, is being featured by Allen May with beautiful colored illustrations. The slides to this song are most beautiful.

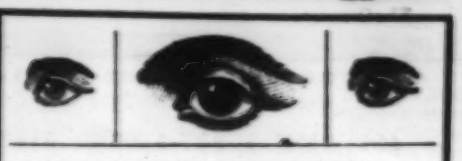
"I'm Trying So Hard to Forget You" is now the established ballad hit of America and is being featured by Madame Slapoffski, Della Donald, and George W. Jenkins.

"You're the Best Little Girl in Dreamland" is catching on in great shape at Coney Island. All the orchestras, bands and singers have taken it up and it is all you hear on that popular island at the present time.

Miss Corinne is featuring with success, "It Makes Me Think of Home, Sweet Home," at the New Amsterdam Aerial Gardens. This song is undoubtedly the best march time success of the season.

George W. Jenkins, the famous Welsh tenor, sang "Would You Care?" at the American Theatre last Sunday night and scored an emphatic success, being compelled to repeat the chorus six times.

Franklyn Wallace, late of Henry W. Savage Opera co., is also introducing "Would You Care?" in the leading vaudeville theatres of New York.



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You Have Seen "Bright Eyes"
You Have Looked Into "Bright Eyes"
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Have You Ever Heard
"Bright Eyes"
(Good-bye)
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Bright eyes, don't cry,
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AGAINST THE MANAGERS.

By a wise dispensation resulting from long human experience laws have been framed for the protection of the weak, for the righting of wrongs, and for the punishment of violence of all sorts, whether the acts of individuals or associations of individuals. No human machinery can work perfectly, and thus many very good laws at times are avoided or rendered null by circumstances. In the end, however, even those who break laws habitually and with apparent impunity become the law's victims, for in the long run law and order must triumph over personal power and supposed immunity and rebuke those who assume to be laws unto themselves.

Of course all this is trite, and possibly it is superfluous. But it is true. And if points a lesson which certain managers in this town are now supposed to be conning—some of them, perhaps, with amazement and a new idea of their own importance; others with regret that they have been misled, and all with a new respect for legal machinery.

The Managers' Association of New York some time ago thought to set itself up as something entirely independent of the laws and traditions that relate to individual liberty and individual rights. No doubt some of these managers suspected that what they were induced to do was irregular and wrong. But their inspirers, persons who had accomplished wonders by "organization" and a "system," and who had come to imagine that they were superior to any mere individual, if not to law itself, probably had faith that whatever they might decree would eventually be accepted as right and proper; for they had proved their power in other matters and were keen to extend it to questions which other persons might consider long settled, but as to which they had fancies of their own.

To speak plainly, the Managers' Association, by its resolution to put critics that some of its members did not like out of business—JAMES METCALFE being intended as the first victim—undertook something that it now discovers may be wholly contrary to law.

Readers of THE MIRROR are more or less familiar with this METCALFE case. The Managers' Association voted to exclude him from the theatres of its members, and did so exclude him. Mr. METCALFE, being a dramatic critic, held that these managers, by thus depriving him of his right to exercise his vocation and thus interfering with his procuring a livelihood, were guilty of a conspiracy, in violation of the criminal laws. The District Attorney also took this view, and the developments at the protracted hearings of the case are well remembered.

Now comes Magistrate POOL, before whom the hearing was had, with his decision. This Magistrate finds, after perusal of the laws and relative cases, that the members of the Managers' Association, some twenty-four in number, are collectively and severally guilty of conspiracy, which is no small matter. The Magistrate holds with Mr. METCALFE and his lawyers, apparently, on every point in controversy. The full text of his decision is printed on another page of THE MIRROR, with other details of the case that will be read with interest.

Of course the managers will appeal this case, and probably in the event of a decision against them in the next court they will carry the controversy to the highest tribunal. There is an abundance of legal opinion to the effect that they will eventually lose, for the case presents features that suggest that they cannot possibly be right in their action under American statutes. There are some countries where might makes right. Happily, this is not one of them.

STAGNATION.

THERE are few dramatic writers on the press of the country that are better equipped for their work or disclose a broader vision than CHARLES M. BAKER, of the Pittsburgh *Gazette*. Mr. BAKER'S vocation is local, but his view is general, and his deductions must attract attention because they are soundly based and well informed. He recognizes the evil tendencies in theatre control, but on the whole is very optimistic.

In a review of the season in the *Gazette* Mr. BAKER concludes, taking one thing with another—although he confesses that one with a purely local viewpoint or one taking matters "piecemeal" may not agree with him—"that the past season has been one of advance for the American theatre."

If the past season has been one of advance in the American theatre, that result has been because of the prodigious vitality of the theatre, which no hampering or binding with bonds can wholly counteract. But the advancement of the American theatre should be unquestioned. It should be remarkable from year to year, to keep pace with all other advancement in a country whose enormous resources show steady development. It is not remarkable. In fact, many will dispute the statement that there is discernible any advancement whatever in the American theatre.

If the theatre stagnates anywhere, it should be where the other arts stagnate or show little progress—in the old countries, whose conservatism is a result of conditions that do not exist here in any field of endeavor. Here the theatre, if free to manifest itself, should set the pace for all the world. What life it shows here—what of novelty and growth—is in spite of the gross commercialism that would make its whole function contributory to mere greed. Mr. BAKER says, in concluding his review:

It has been a season of less financial profit than its predecessors. There have been many evidences that the baneful influences that are at work in the destruction of the higher artistic ideals of the stage have not loosened their grip. The three great dramatic successes of the season were kept in New York because one or two managers were at war over profits. And yet there were not lacking signs that the public will take a hand more vigorously in the future than in the past. The widespread attention attracted to the management of theatrical affairs by the ERLANGER-BELASCO trial, and the ejection of a dramatic critic from the New York theatres on the ground of resentment by the managers criticised, will have widely felt effect in shaping public thought. On the whole, the outlook is reassuring if not exactly brilliant or satisfying.

The outlook for the theatre in this country will never be satisfying until the oligarchy that controls it is broken and dispersed. If public opinion is shaping even to an understanding of the matter there is some hope for the outcome. Things intolerable to those of the theatre who have the best interests of the stage at heart may eventually become intolerable to the public at large, and are likely to, in time; and then the remedy will be apparent and become inevitable.

THE LONDON STAGE.

The New Waldorf Opened—Man and Superman—Trust's Feelers Seen.

(*Special Correspondence of The Mirror.*)

LONDON, May 27.

If, as the old proverb assures us, variety is charming, then assuredly we have had enough variety this week to charm us for a good long while. For example, we have had yet another new Hamlet (which his other name is Martin Harvey) to make up for the exit of the Irving, Jr., Hamlet from the Adelphi next Saturday. We have also been treated to the opening of the new Waldorf Theatre; to the production of a new adaptation of the German play, Renaissance, at the Shaftesbury; a swagger society comedy by a swagger society lady up in the western wilds of Hammersmith, and a new temperance drama called The Curse of the Country at the Elephant and Castle Theatre, which is down by the Old Kent Road, which the costerial Chevalier has immortalised in song. Moreover, Bernard Shaw has broken out in a fresh place—or, rather, in a fresh play—at the Court; an elephant of Sanger's Circus got mad and made havoc of several keepers; the Coliseum and Lyceum have been ordered by the County Council to take down their sky signs; several touring managers have appeared in the Bankruptcy and County courts; Mrs. Brown-Potter has again verted to the variety stage, and is about to open at the Coliseum; an ex-London theatrical manager has once again been summoned to the divorce court, thereby happily relieving his wife of his company for the future; and a Gibson Girl who has been playing in The Catch of the Season has brought an action against Mr. Gatti and Charles Frohman, of the Vaudeville Theatre, for alleged breach of contract.

The action was not settled, for the jury disagreed, and the case was dismissed. The affair, however, was memorable for one thing—that is, for the evidence of Seymour Hicks, who said, among other astounding things, that a girl who was once a show girl was always a show girl. Now we in London, and you in New York, know well that this statement has no foundation in fact, for we of both cities could, if we would, point to many a present stage star who has evoluted into stellar honors from show girlhood.

Notwithstanding the lamented and terrible death of poor Sam Shubert, who was honored by all of us who knew him, and in spite of the fact that at the last moment the great operatic star, Madame Calvé, was stricken down by illness and could not appear, the other Brothers Shubert contrived to keep to their original promise to open the aforesaid New Waldorf Theatre, in the new Strand street called Aldwych, last Monday night. The new playhouse, which is one of the most beautiful and one of the best fitted dramatic temples ever seen in any land, was thronged by an audience that represented all classes of society from royalty downward. This is not to be wondered at, for, although no novelty, either operatic or dramatic, was presented, yet the programmes arranged by the Shuberts were of the most mammoth order. Three nights a week and at certain matinees the biggest available stars of the Lyric have been disporting in favorite roles, and on the other three nights and at other certain matinees that great actress, Eleanora Duse, has given selections from her famous repertoire. This kind of thing will go on at the Waldorf for some time to come, and in due course there will be a new musical play with sundry American and English stars. At Christmas there will be a Waldorfian pantomime on good old English lines. The Shuberts, who are represented here by George B. McLellan, are to be congratulated most heartily on the great boom they have achieved in this, their first big venture in London city.

Martin Harvey's Hamlet at the Lyric on Monday, coming as it did after we have had quite a glut of melancholy Danes, has had to bear the brunt of a good deal of somewhat impatient criticism. To say sooth, it did not altogether deserve this carping kind of reception, for, as you known, young Harvey is not only a fine actor, but a brilliant elocutionist, and his Hamlet could not fail to be deeply interesting to all who regarded it in a proper enthusiastic spirit. His Dane has indeed some very strong points, notably in the scene with the Ghost, in the two big soliloquies, and especially with the Queen-Mother after the slaying of poor old Polonius. Owing, apparently to nervousness, young Harvey did not do himself the justice he might in certain other passages, but when he has smoothed down into his regular working order I shall hope to send you a few more mems concerning his to me most welcome venture. He has an excellent cast, including Charles Glenney, a very powerful King; Fred Wright, Sr., a sound Polonius; Maud Milton, lately with the Adelphi Hamlet, an A1 Queen, and Stephen Phillips, who was a Ghost of strong elocutionary power.

N. B. The aforesaid poet-player, Phillips, having just finished his tragedy concerning Nero, for Beerbohm Tree, has just started work on a poetic play to be written around that splendid Saxon, Harold.

At the Coliseum, where Mrs. Brown-Potter and Gilbert Hare start on Monday week, the stars will presently include Mabel Love and Madge Lessing again. On Monday week a batch of big trotting races with real sulkies will start on the Coliseum's marvelous triple revolving stage. To-night that beautiful operatic singer, the melodious Madame Esty, a citizeness of your great Republic, finishes a four months' tremendously successful engagement at the Coliseum. Manager Oswald Stoll has, however, engaged her to return thereto next September.

And now for Shaw. His new piece, tried on Tuesday at the Court, is a considerably cut-down version of his lately published play entitled Man and Superman. If you ask me, I think it ought to have been called Shaw and Super-Shaw, for it abounds in Shawisms even more than in the case of any previous Shaw-d'œuvres. The cutting necessary of this eight-hour play for the three hours traffic of the stage has happily removed a great deal of the nonsense, although brilliant nonsense, which G. B. S. had written around the late Don Juan and his still surviving friend, the Devil. The piece itself is none too moral in tone, for it has a good deal of chatter about the relation of the sexes, and but for the fact that nobody, not even himself, takes Shaw seriously, much of it would seem really offensive. The main thesis of the play, as it now stands, is to show that Man is not really a marrying animal, but that woman is, and if she once sets her mind at capturing a man all his efforts against her plots are utterly in vain. It proves so in this case, for the man, who is intended for Shaw himself, and is made up like him, is eventually run to earth by a most persistent ward of his, who, like Browning's Light-woman, "over him threw her net." This Shaw-man was splendidly played by Granville Barker, and the woman was played in ditto fashion by Lilah McCarthy, who is as beautiful as she is brainy. One of the greatest successes of the afternoon was made by Edmund Gwenn in the splendidly written character of a wild-eyed chauffeur.

Shaw, I may tell you, is in great demand just now, for at the same theatre performances are being given on different afternoons and evenings of his Candida, You Never Can Tell, etc.

The aforesaid society comedy, The Courage of Silence, was by the Hon. Mrs. Arthur Hamilton, and because of her association with Society with a big S, there were more carriages and motors seen around the King's Theatre, Hammersmith, than had ever been seen around that suburban theatre before. The writing of the play contained much excellence, not to say epigrammaticness, if I may use the term. But alas! its plot showed how an otherwise sensible man served a long term of imprisonment and all sorts of other shame for a crime which had been committed by the son of a woman to whom he had once paid his addresses, and by whom he has been jilted. Therefore it was conventional and not convincing. Indeed, the whole working out was rather trite, and therefore I cannot predict much success for it if it is produced for a run. However, time and small bills will show.

Several of our chief variety shows are doing well compared with the regular theatres. Certain changes are, however, imminent at some. Thus one house per night instead of two, and increased prices, are to rule henceforth at the lately converted and long famous Lyceum. The principal star there just now is Lizzie Raymond, with Conductor Kurrkampf. Anon Manager Berresford will stage a new version of that big ballet, Excelsior, at the Lyceum.

La Torta Jada, the dazzling, beautiful and much-bejeweled Spanish dancer, starts an engagement at the Palace Theatre on Monday. Next week sundry American variety, or vaudeville, stars are to scintillate in the "halls." Of these stellar folk more anon.

Sir Henry Irving, who has been giving his splendid impersonation of Shylock at Drury Lane all the week, will revive Louis the Eleventh there next Friday.

Lewis Waller is to produce to-night at the Imperial a new play written by J. B. Fagan. It is of American interest, and is entitled Hawthorne, U. S. A. On Monday a Dante play, written by Actress Rosina Filippi and entitled Beatrice, is to be produced at the Court. On Tuesday George Edwardes will produce The Spring Chicken at the Gaiety, and on Wednesday Managers Harris and Maude will revive Pinero's comedy, The Cabinet Minister, at the Haymarket.

A powerful article on the reason for so many financial and others failures in the English theatres is published in to-day's *Daily Mail*. One of the reasons given is the recent prevalence of certain syndicates or trusts. This fine article concludes thus:

"Those who are behind the scenes are aware that a big combine is at work, moving surely and not slowly toward its object. To corner play production in London is its purpose. Price is no object where this combine is concerned. The leveling up can be done when the opposition has been settled and the control of the dramatic output for this country and America is in its hands."

With regard to all of the above statement I feel like the member of Parliament who used to say "Ditto to Mr. Burke." GAWAIN.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

J. A. H., St. Louis: Yvette Guilbert made her American debut at Hammerstein's Olympia, New York city, Dec. 17, 1895.

T. H. S., Washington: Charlotte Cushman made her last appearance in New York, Nov. 7, 1874, at Booth's Theatre, playing Lady Macbeth. Her last professional appearance on any stage occurred in the Globe Theatre, Boston, May 15, 1875, again playing Lady Macbeth.

R. C., New York city: The upper hall of Tammany Building on Fourteenth Street was once used as a theatre and called the Tammany. The last performances given there were on May 9 and 10, 1876, when a Dr. Landis, of Philadelphia, appeared as Hamlet and Richard III. with an imaginary company.

P. B.: 1. If you cannot sing you must be able to act unusually well or be clever at dancing or some specialty to be worthy any consideration and earn your salary. 2. Chorus men are paid $15 to $20. 3. You are right not to expect "to assume any glorious or showy position at the start." 4. No, vocal power does not depend on the size of the chest. 5. Proper breathing exercises will greatly improve it.

PLAYS COPYRIGHTED.

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ALCIBIADES; a drama in seven tableaux, founded on the life of the ancient Greek hero. Arranged and translated by Marie Coe and Ettore Patrizi.

BRIGNOL ET SA FILLE; comédie en trois actes. Par Alfred Capus. Copyrighted by E. Fasquelle.

THE CARRIAGE IS WAITING. By Grace Belle Delaney.

LE CHOPIN; vaudeville en trois actes. By Henri Kéroul and Albert Barré.

DICK AND SUE; a drama. By Louis Rohr.

LE DUEL; pièce en trois actes. By Henri Lavedan.

EMILY; a farce-comedy in three acts. By Julian Hinckley.

FLAMING EYES; a one-act play of French Canada. By John T. Prince, Jr.

GREED OF GOLD; OR, THE BROKEN PROMISE; four-act drama. By Peter Lassen.

IN OLD VIRGINIA. By W. C. Ware.

JOHN TEMPLETON MIRABEAU; a drama. By Louis Rohr.

THE LADY IN SCARLET; comedy-drama in five acts. By Albert Newton Shideler.

THE LAND OF LOOT. By Frederick J. Gardenhire and William C. Morton.

MARTYRS AND HELENA; a romantic musical drama in three acts. By Le Mar Dorome. Copyrighted by M. E. Doane.

MONEY IS THE ROOT OF EVIL. By Bernard Kling.

A NIGHT IN CHINATOWN. By James C. Welsh.

THE NINE OF SPADES; a one-act play. By Edith Sessions. Copyrighted by Edith Sessions Tupper.

THE PIPER'S PAY; a comedy in one act. Copyrighted by Samuel French.

THE PRINCE OF TIMBUCTOO; a comic opera in three acts. Libretto by Sam P. Davis.

THE PROMOTER. By Ben Blow.

A RUNAWAY BOY; a comedy-drama in four acts. By Hal Reid. Copyrighted by Max H. Meyers.

SWEET SIXTEEN. By Addison Burkhardt.

TRAPS; a farce in one act. By Jeanne Russell Alford.

THE WISH IKEY MALONE; a drama in four acts. By Fred Summerfield.

THE USHER

The Springfield (Mass.) *News*, taking for a text the young woman who was recently tried for murder, editorially deplores the circumstances that permitted her to appear on the stage. "It is such instances at this," says the *News*, "that tend to bring dishonor upon the theatre. While merit waits for grudging recognition, while painstaking study and dramatic culture often fail to achieve even mediocre success for thousands, this girl, who was never accused of having any talent beyond that necessary to please the eye in the chorus, is paraded about the country at a large salary." And the *News* wonders why the dignified part of the stage does not effectively protest against the episode.

The progress—if such it may be called—of this young woman in her "stage career" would seem to indicate its unprofitableness. In one Pennsylvania city, in spite of all sorts of special advertising and the notoriety of the offering, the company in which she appears had a comparatively poor house, and most of the audience apparently were morbid curiosity hunters; in another city of the same State the press and women's organizations united in a boycott on any appearance it might attempt, and in a third city the District Attorney of the county refused to permit the "billing" of the company, and later prevented the booked appearance. Finally, the failure of the "enterprise" was absolute, for the company disbanded at Altoona, Pa., on Saturday last.

These matters generally carry their own remedy. Mere notorieties that find a place on the stage quickly disappear from view, and it is a fact that should impress managers who do not let moral questions enter into their "business" that more money is lost on such ventures than is gained.

Moreover, such exhibitions cannot, in any fair mind, reflect upon the better side of the stage, whose legitimate people are not to blame for eccentric exploits that the law permits. All such matters go to the public itself, which encourages or discourages such exhibitions. Of course the better public utterly ignores them, while merely vulgar curiosity is quickly sated.

Another clergyman of the sort that would condemn the stage absolutely because such a woman is permitted to appear on it has just been preaching anathema in Rochester.

Leading up to the ancient testimonies as to the theatre in Greece and Rome, without realizing, apparently, that this is another age, with different institutions and social habits, this preacher says his mind is made up in regard to the theatre. He does not show in anything he says that he has even a superficial knowledge of the stage. "Taking the good theatres, if there are any," he says, "and the bad theatres, and striking the average, as a whole, I believe they are an unmixed evil."

This is an interesting sort of "lumping," as barterers say, but it is neither sense nor philosophy. One might as well say, taking the good clergymen with the bad—and the newspapers from day to day make the public acquainted with many that are simply vile—and striking the average, that the clergy are an unmixed evil. But nobody of normal intellect would make any such assertion.

Sharply contrasting with this Rochester preacher's ideas are the holdings, for instance, of the Rev. Mr. Wilfley, pastor of the Christian Church of Crawfordsville, Ind. Mr. Wilfley, after long service on the stage, became a clergyman. He does not pose as "a reformed actor," but gives the theatre its meed of praise and is proud of his former work in it.

This clergyman, who has been associated with some of the best American actors, including Booth and Barrett, says:

The attitude of the ministry toward the stage should be one of wise discrimination. The dramatic principle has been implanted in the nature of every one to a degree. The child is a born actor and the man never outgrows it. To attempt to destroy this element in human nature would be not only futile, but wrong.

To say that the theatre and all that pertains to it should be done away with is as unreasonable as to say that the theatre is the rival of the church in elevating and uplifting mankind. The theatre has a distinct mission—to satisfy the artistic, the esthetic taste of human kind; as Hamlet says, "to hold the mirror up to nature," to speak the truth as to life and character. To condemn the theatre as a form of amusement because many actors are immoral would be no less unwise than to condemn a painting because the artist was a sinner, or a book because the author was a drunkard.

The wise, rational thing for leaders of religious thought to do is to condemn the bad and commend the good; and especially to be cautious and charitable in passing judgment upon an institution which is world-wide and which they must judge largely by information that is second-hand.

It is always safer to accept the words of one who has knowledge than the dictum of a bigot ignorant of his subject and blind to the philosophy of life.

Aged and superannuated actors of Paris now have a home, thanks to the efforts of the Coquelin brothers and distinguished persons in various fields that have furthered the project.

Last week this home was opened with informal ceremonies and a representative attendance. It is the old Pont aux Dames Convent made almost new by refurnishing and picturesquely surrounded by the verdure of the season.

The Paris actors may be said to be even more deserving subjects of such an institution than players of London or New York, for their salaries are insignificant compared with those of the English-speaking profession, and the pensions provided by the Association of Dramatic Artists after certain period of service are too small to practically offset age and incapacity.

In this new home, however, the natural dignity of the players who partake of its hospitality is not affected, for each inmate is required to pay a small sum for the shelter and service provided.

Candidates for the home are required to fulfill two conditions: They must have been subscribers to the Dramatic Association for not less than thirty years, and they must have been active in their calling for a like period. Of course, there is an age limit, fixed at fifty-five years for women and sixty for men. The pension given by the Dramatic Association to its subscribers of thirty years' standing is but 500 francs, or $100, which is wholly inadequate to support one retired. When elected to the new retreat each inmate is to contribute 380 francs ($76) to the general fund used for expenses, and each has the equivalent of $2 per month for pocket money. This latter sum would seem to be small indeed, yet from the moment an old player enters the home every comfort is provided.

It may be remarked that if every actor of ordinary prominence in this country should contribute to the Actors' Fund of America steadily for a period of thirty years the small dues required for membership, that great charity would be relieved of its embarrassments.

MRS. FISKE IN THE WEST.

Mrs. Fiske's engagement in Denver was remarkable in the peculiar circumstances under which it was played. The opposition at the regular theatres was unusually strong, while she was forced, by reason of her independence as an actress, to play at the theatre in Elitch's Gardens, a Summer amusement place some distance from the city, and at a season earlier than that which induces people to seek suburban resorts. "It is immensely gratifying," said the Denver *Post* after the event, "to know that under all the circumstances Mrs. Fiske was successful. That her engagement was the most prosperous she has ever played in Denver, and, notwithstanding the power of the Syndicate and the very strong opposition put forth, she won out handsomely." In a subsequent article, the *Post* said that many more people went to see Mrs. Fiske than to the down-town theatres, in which there were very strong attractions. The Denver *Republican* said:

It is a matter for sincere congratulation that the Theatrical Syndicate, which is able to shut Mrs. Fiske from most of the leading cities of the Continent, does not control Elitch's Gardens. To have been able to witness this finished actress in Leah Kleschna is indeed a cause for thanks. A presentation so thoroughly adequate as that at the Gardens is calculated to intensify the growing feeling among theatregoers that independence, after all, can be relied upon to bring forth the best in the drama as in other arts. Leah Kleschna undoubtedly ranks with the best productions in years, and it is noteworthy that most of the standing successes of recent years have been under what is termed the "independent" management.

Not being able to appear in Omaha, all of whose theatres are controlled by the Theatrical Trust, Mrs. Fiske played on May 23 at the New Theatre, Council Bluffs. The Omaha newspapers, however, sent critics to review the performance by Mrs. Fiske and the Manhattan company of Leah Kleschna. The Omaha *Bee* said:

Several hundred people from Omaha mingled with the Council Bluffs folks last night, so that the audience that packed the theatre to suffocation was fairly representative of the fashion and intellect of both cities. The reception given Mrs. Fiske and her associated players was most enthusiastic. Many regrets were heard that conditions are such that Mrs. Fiske cannot be heard in an Omaha house, but for the present she is under the ban. She may rest assured of one thing, and that is that the Omaha public will go a long way, and do it under greater discomforts than those endured last Tuesday night to see her play.

On Thursday, Friday and Saturday of last week Mrs. Fiske appeared in Los Angeles at the Temple Auditorium, a building not ordinarily used for theatrical performances. The structure was to have been demolished recently to make way for building improvements, but its destruction was postponed in order to enable Mrs. Fiske to be seen in Los Angeles. On Monday, June 5, she opened a fortnight's engagement in San Francisco at the Majestic Theatre. After brief visits to Seattle and several other towns of the Northwest, the tour will close and Mrs. Fiske and the Manhattan company will return straight across the continent, reaching New York the first week in July.

MRS. CARTER'S CONDITION.

There is little change in the condition of Mrs. Leslie Carter, who has been confined to her apartments in the Hotel Wellington for three weeks as the result of a badly sprained ankle, received while she was stepping from her carriage at the Belasco Theatre. Mrs. Carter's ankle is still incased in a plaster cast, and Dr. Bull, after making a careful examination, has decided to allow the covering to remain for a few days longer, when it will be determined what further treatment, if any, will be necessary.

A COPYRIGHT CONFERENCE.

It will be good news to all interested in playwriting or production that, in order to discuss the necessary changes in the copyright laws and frame a bill for Congress to consider at its next session, a notable group of representatives from various organizations held an informal conference at the City Club, in West Forty-fourth street, New York City, Wednesday, Thursday and Friday of last week. Herbert Putnam, Librarian of Congress, who was asked by the Senate's Committee on Patents to organize the conference, was the chairman. Among the participants were well-known authors, playwrights, painters, architects, publishers, printers, photographers and librarians. At this meeting there were discussions of the different phases of the copyright laws, and suggestions of amendments. A second meeting, at which a bill drafted by the copyright office will be considered, is scheduled for the first week in October, and a third is to be held just before Congress meets for final determination of the terms of the bill.

The reason the Committee on Patents wished Mr. Putnam to call the conference was that past attempts to frame adequate copyright statutes through the medium of special commissions had proved failures. It was thought best to get practical suggestions from interests practically affected rather than theoretical recommendations from inexperienced investigators.

Since the revised statutes on copyright were enacted there have been passed twelve amendatory bills, and the last session of Congress had five measures on the subject before it. The laws, it has been discovered, are in a hopeless tangle, and must be codified and amended to give justice to those to whom they apply.

In his opening talk to the conferrees Mr. Putnam said in part:

The origin of this conference is a general agreement that our present copyright laws are defective in definition and imperfect and, perhaps, inconsistent in expression. Its occasion is an intimation to the Senate Committee on Patents that at the next session of Congress the committee will submit a bill embodying a modification of them. Such a bill will naturally be drafted by the copyright office. The office will desire upon it the criticism of the interests that are concerned with copyright protection. But it also sees in it an opportunity to bring upon Congress in a systematic and orderly way various suggestions for a perfection of the law itself in respects in which it is claimed to be now defective or unjust. This conference is to give expression to these suggestions.

Those of them that survive discussion will be noted for the attention of Congress in connection with the codification. We invite them. We shall try to secure fair consideration for such of them as seem obviously just, or, at least, to be supported by a considerable opinion. But we would not have our ability in the matter overestimated, nor the abilities of this conference. The conference is not a commission appointed by Congress to revise the laws, or even to codify them. It is not, in a formal sense, appointed by Congress at all. It has been called by the copyright office, at the suggestion, to be sure, of the chairman of the Senate Committee on Patents, but not under any direction or mandate of law. It will be advisory to the office, and through the office it may reach Congress with recommendations. But its expressions can be no more than recommendations, and its recommendations, to be effective, should be limited to those which have a reasonable prospect of adoption.

The following is a list of organizations and their delegates taking part in the conference:

American (Authors') Copyright League—R. R. Bowker and R. U. Johnson.
American Bar Association—Arthur Steuart.
American Dramatists' Club—Bronson Howard and Joseph I. C. Clarke.
American Institute of Architects—Glenn Brown.
American Library Association—Frank P. Hill and Arthur E. Bostwick.
American Newspaper Publishers' Association—John Stewart Bryan, Louis M. Duvall, and Don C. Seitz.
American Publishers' Copyright League—William W. Appleton, George Haven Putnam, and Charles Scribner.
Architectural League of America—D. Everett Waid.
Association of American Directory Publishers—William H. Bates.
Association of Theatre Managers of Greater New York—Henry B. Harris and Charles Burnand.
International Typographical Union—J. J. Sullivan.
Music Publishers' Association—Walter M. Bacon and George W. Furniss.
National Academy of Design—Francis D. Millet.
National Association of Photo-Engravers—W. B. Wilson, Jr.
National Education Association—George S. Davis.
National Institute of Arts and Letters—Edmund Clarence Stedman and Brander Matthews.
National Sculpture Society—Karl Bitter.
New York Typographical Union, No. 6—George J. Jackson and P. H. McCormick.
Periodical Publishers' Association of America—Charles Scribner.
Photographers' Copyright League—B. J. Falk and Pirie MacDonald.
Print Publishers' Association of America—W. A. Livingstone and Albert Smith.
Society of American Artists—John W. Alexander and John La Farge.
Sphinx Club—W. P. Hooper.
Librarian of Congress—Herbert Putnam.
Register of Copyrights—Thorvald Solberg.
Treasury Department—Charles P. Montgomery.
International Advertising Association—W. P. Hooper.
Manuscript Society—Laura Sedgwick Collins.

That the drama was represented by such men as Bronson Howard and J. I. C. Clarke on the creative side, and Henry B. Harris for the producers, is a sufficient guaranty that its interests were well guarded. Results were quickly arrived at, as the meeting was almost informal and under the tactful leadership of Mr. Putnam, Librarian of Congress, and Mr. Solberg, the Register of Copyrights. It soon arrived at many practical suggestions that should bring about a bettering of the present copyright conditions under which dramatists and managers have been so hampered.

HIS FRIEND THE LIAR.

Ashley Miller's His Friend the Liar, a comedy in three acts, is being tried out by Charles P. Saulsbury at Young's Pier Theatre, Atlantic City, and has made so good an impression that an extension of time has been offered. The cast is as follows:

Eunice Dare	Lillian Avann
Alice	Adelaide Overton
Sue	Margaret Merriman
Quick N. Bright	William Stuart
Selby Crewe	Paul Anderson
Dick Dare	Ashley Miller
Colonel Dewand Dare	Edward Poland
Mrs. Grayce-Wynne	Marie Curtis
William G. Raft	Gus C. Weinberg
Prudence Wise	Ethel Browning
Waiter	Eddie J. Dougherty

VASSAR STUDENTS ACT.

The seniors at Vassar the afternoon and evening of June 3 gave an original play, presenting Miss Marcella Wave in a comedy opera, The Turn of the Tide, that was one of the best ever given by the students. A Vassar senior was pictured abroad in a touring car. Her chief adventure is an encounter with a moss-backed boarding school, which Miss Marcella Wave modernized with a rush, introducing Vassar customs and ways with a refreshing vigor and success. One of the popular scenes showed the roof of a college building, with the students frolicking with musical mice and a merry band of witches.

PERSONAL.

EDWARDES.—Paula Edwardes expects to spend the Summer in Algiers, sailing early in July. Miss Edwardes owes her position as star in Winsome Winnie to the illness of two other women whom she understudied years ago. Elvia Crox's inability to play in Tobasco and Bettina Gerard's temporary retirement from the cast of A Black Sheep gave Miss Edwardes her opportunity to attract managerial attention.

SHUBERT.—Lee Shubert arrived on the *Oceanic* last Thursday, after seeing to the opening of the New Waldorf Theatre in London. Mr. Shubert has not recovered from the shock of his brother's death, and has not been able to talk business with his associates since his return. He was confined to his stateroom all the way over, and has been under the care of physicians at his home on West Seventy-ninth street.

CALVÉ.—A report sent from London that Emma Calvé had suffered so severe an injury to her throat that she would not be able to sing again is without foundation. She has had a slight attack of laryngitis, but has recovered and will appear as Carmen at the Grand Opera in Paris on June 15. Madame Calvé has just finished the book of an opera which she is calling The Nile and for which Isadore de Lara will probably write the music.

ANDERSON.—W. E. Anderson, dramatic editor of the Des Moines *Register and Leader*, with Mrs. Anderson, spent last week in New York. Mr. Anderson is an earnest student of the drama and a credit to his newspaper.

CARUSO.—Signor Caruso has been engaged to sing Faust in French for the first time at the Metropolitan Opera House next season.

LOFTUS.—Cecelia Loftus sailed for Southampton May 27, to spend the Summer in Europe.

CONRIED.—Heinrich Conried has gone from London to Paris to witness the Italian operas now being given in that city.

EDESON.—Robert Edeson, who sailed for Europe on the *St. Paul* Saturday, underwent a slight operation for an affection of the throat and nose that was successfully performed by Dr. J. E. McKelty.

DORO.—Marie Doro has been engaged by Charles Frohman and William Gillette as Mr. Gillette's leading lady, and will originate the part of Clarice in Mr. Gillette's play of that name in England and America.

KOHLMAR.—Leon Kohlmar, who has been appearing as August Poons in The Music Master during the past season, will sail this week for his home in Nuremburg, Germany. During his six weeks' stay there he will probably make a few appearances with the company at the Apollo Theatre, but will return to New York in time to rejoin the Warfield company when it reopens in the Fall at the Bijou Theatre.

THOMAS.—Augustus Thomas is on his way back from Europe, and will arrive June 9, and immediately consult with Mrs. Kirke La Shelle in regard to his new play for Lawrance D'Orsay.

TEMPEST.—Marie Tempest will sail for England to-morrow (Wednesday) on the *Oceanic*.

WARFIELD.—David Warfield will start for the Pacific Coast Thursday for a long and well-earned vacation.

GOLLAN.—Mr. and Mrs. Campbell Gollan will sail for Europe on June 14. Mr. Gollan has just terminated a long contract with David Belasco.

MORDAUNT.—Frank Mordaunt is in the Elks' Home in Virginia.

JAMES.—Louis James is summering at Long Branch, having built a residence there.

SKINNER.—Otis Skinner will appear in The Duke de Gramont next season, a play that was used by him about nine years ago. Marion Abbott will be in his company.

WEBER.—Joseph M. Weber sailed for Europe on Tuesday last on the *Kronprinz Wilhelm* for the purpose of engaging attractions for the Hippodrome that he and his associates will build in Chicago. Mr. Weber closed his season in Chicago on Sunday evening, and by three o'clock Monday morning he was on his way to Hoboken to catch the steamer. He will return in time to open his Broadway Music Hall early in September.

CURRENT AMUSEMENTS.

Week Ending June 10.

ACADEMY OF MUSIC—Madame Schumann-Heink in Love's Lottery—1st week—1 to 7 times.
AERIAL GARDENS—Lifting the Lid—1st week—1 to 6 times.
ALHAMBRA—Vaudeville.
AMERICAN—Closed June 3.
BIJOU—Closed June 3.
CARNEGIE HALL—Musical Entertainments.
COLONIAL MUSIC HALL—Vaudeville.
DEWEY—Closed June 3.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed June 3.
FOURTEENTH STREET—Charles A. Gostlier Stock in The Ticket of Leave Man.
GOTHAM—Closed June 3.
GRAND OPERA HOUSE—Down Our Way.
HARLEM OPERA HOUSE—Adelaide Keim Stock in Hamlet.
HERALD SQUARE—Sam Bernard in The Rollicking Girl—9th week—37 to 43 times.
HIPPODROME—A Yankee Circus on Mars and The Raiders—9th week.
HUDSON—The Heir of the Hoorah—9th week—66 to 72 times.
HURTIG AND SEAMON'S—Vaudeville.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Frank Daniels in Sergeant Brue—7th week—44 to 50 times.
LONDON—Broadway Burlesquers.
LYRIC—Jefferson De Angelis in Pantana—21st week—164 to 171 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Vaudeville.
NEW GRAND—Hebrew Drama.
NEW STAR—Closed June 3.
NEW YORK ROOF—Walter Damrosch's Symphony Orchestra—3d week.
PARADISE ROOF—Evenings, Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PROCTOR'S FIFTH AVENUE—A Scrap of Paper.
PROCTOR'S FIFTY-EIGHTH STREET—Oliver Twist.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Charley's Aunt.
THALIA—Hebrew Drama.
THIRD AVENUE—Closed June 3.
VICTORIA—Matinees, Vaudeville.
WINDSOR—Closed June 3.
YORKVILLE—Closed June 3.

TELEGRAPHIC NEWS

CHICAGO.

Kafoozelum Troubles—Summer Successes—Hippodrome and Other Plans.

(Special to The Mirror.)

CHICAGO, June 5.

The bills this week: Grand Opera House, It Happened in Nordland, with Lew Fields; Powers, Isle of Bong Bong; Garrick, Piff! Paff! Pouf!; Hyde and Behman's, Kafoozelum; Illinois, George Cohan in Little Johnny Jones; Studebaker, Richard Carle in Mayor of Tokio; McVicker's, All 'Round Chicago; Great Northern, Buster Brown, with Master Gabriel and George Ali; La Salle, Isle of Spice; Bush Temple, repertoire (closing week of the season); People's, Don Caesar de Bazan; Columbus, stock in East Lynne; Alhambra, Over Niagara Falls; Howard's, stock in Rose Garland.

Virtually a new Kafoozelum went on at Hyde and Behman's last night. There were several new people in the cast, and many new lines and incidents, particularly in the second act. Toby Lyons succeeded Kelso as Trading Stamp and made it an oddity, as it should be. Mr. Lyons will introduce a new song next Sunday that he has written in collaboration with Lowe. James Marlowe was another new face in the company, in a part put in for him, and thus three old favorites at the La Salle—Marlowe, Lewis, and Toby Lyons—find themselves together again. Manager Will Block also secured eight of the Weber show girls, and they appeared last night. If this new version of Kafoozelum fails to suit the public a new production will be made with the same company. Manager Archie Ellis says the book of the new comedy is ready for immediate use, and that Mr. Block controls the time at the theatre for many weeks more.

Bargain matinees of Little Johnny Jones will begin at the Illinois to-morrow (Tuesday) in place of Wednesday matinees. Prices, 50, 75 cents and $1. After a good opening week it began its second week to a topheavy house last night.

Will J. Davis, Jr., who has been South and at his farm at Crown Point, Ind., was back in the Illinois box-office last week. He says he is going to settle at Crown Point as a farmer at once.

It Happened in Nordland, which began an indefinite Summer run at the Grand Opera House last week, had done $10,000 before the middle of the week, and its reputation as an especially fine, handsome, and entertaining production had spread so rapidly that its success for weeks to come was assured. The matchless Mitchell chorus numbers, Lew Fields' comedy with a dash of Harry Fisher and Victor Herbert's rich and delightful music, proved an irresistible combination. The Monday night house was one of the fashionable gatherings of the season, and the Decoration Day performances were capacity. Lew Fields' efforts with the deaf doctor and speaking tube convulsed the house. This incident was the biggest hit of the performance, though the meeting of the naval board got a great deal of applause. Julius Steger and chorus had to repeat "Shake It" several times. Grace Field and chorus had to repeat "Matinee Maids" half a dozen times. This number, with its especially pleasing music and its graceful Mitchellness, was as popular as any, not excepting "Absinthe Frappé." The color scheme and costumes of several numbers constituted what many women are wont to call "a dream," meaning the climax of beauty. Jeannette Lowrie was an engaging Katherine, and had to respond to several encores, and May Naudain was pretty and popular. Harry Davenport, Joseph Carrol, and Charles Gotthold were sufficient for their parts, Mr. Davenport winning especial applause and encores in "Absinthe Frappé."

Manager Charles E. Kohl announces positively that The Land of Nod will be produced at the Chicago Opera House next Monday, June 12.

The official announcement is made by Acting Manager Samuel Gerson that The Woggle Bug will appear at the Garrick June 18.

Charles J. Ross, who succeeded Al. Shean in the leading comedy role of The Isle of Bong Bong at Powers', made this servant of an English lord, who suddenly has to assume to be the lord, distinctly a stupid, blond, young Englishman. As a creation it was cleverly carried out, but logic does not apply to The Isle of Bong Bong, where American Indians with heavy Winter blankets swarm in on a hot isle in the midst of the Philippines. Cecil Lean showed further promising development as a comedian with rare instincts of good fun, and made a hit hit with his female bit in the new trio. This trio, Lean, Ross, and Florence Holbrook, captured the big house at the Decoration Day matinee. Harry Leone bobbed up serenely as the Sultan. I hear that he is likely to be back in the La Salle Stock next season. Mart Lorenz did the Indian Chief finely, as usual, both his acting and singing being most satisfying.

Two hippodromes will rise in Chicago if Thompson and Dundy and John W. Gates go ahead with their project, for Joseph Weber announced last week that a party of Chicago and New York capitalists, including himself, would build a hippodrome here at once, to cost about $1,400,000. Mr. Weber said he was going to Europe to make contracts for big acts. His stock in the company, he said, would amount to $350,000. The building is to cover a full city block and hold 4,500. A Chicago architect is at work on the plans. Mr. Dundy is quoted as saying: "The more the merrier."

Manager Sol Litt, of McVicker's, says that All 'Round Chicago will end its run at that theatre next Saturday night, June 10. Then it goes to Boston with its entire present cast. Jo Hart says it will be called All 'Round Boston. A well-known manager, who has been in town several days on other business, has watched the production closely, and got some distinct ideas as to alterations he would make. He hinted that it might go on the road next season under his management. Jo Hart came out to Chicago last week to see how All 'Round Chicago was getting on with Carrie De Mar in it.

The song, "She's All Right," with Bowery and bootblack chorus, which Vinie Daly has introduced in Piff! Paff! Pouf! at the Garrick, is "featured" with two groups of young men singers out in the audience. One group appears in the centre of the auditorium back and dividing into two squads goes down two aisles singing the chorus. The other group in evening dress suddenly rises from seats in front near the stage and, facing around, backs to the stage, also joining in the chorus. At a recent performance the audience demanded several repetitions. Deman Maley is improving as Pouf, and Dan Baker is acceptable as Paff. The radium dance by the pony ballet continues very popular.

Supporting Laura Hulbert in True as Steel at Howard's last week were Coulter Howard, George L. Fisher, Clare Evans, George Conklin, James Vincent, Ralph Gano, Melba Palmer, Lillian Coleman, and Margaret Seek.

The weather on Decoration Day was ideal for the theatres, and business boomed.

M. B. Raymond says he will introduce a new animal on the stage in Little Jack Horner, in which he will star Master Gabriel next season. George Ali will play the beast, whatever it is. Mr. Raymond insists on keeping it a secret. He will have four Buster companies, two Seminary Girls, and two Arizonas next season, and possibly one other, judging from the drift of a recent conversation.

Manager Harry Hamlin, who returned recently after a long absence in Europe and the East, has been pleasantly welcomed by the succession of large houses since It Happened in Nordland opened at the Grand.

There is a "kindergarten set" in The Players that is led by two young actresses of unusual beauty, Emma Lou Giffen and Betty Johnson.

The transfer of the La Salle company to Powers' brought a bagful of letters to Senator Campbell from anxious "regulars," who feared that their favorites were going away. Mr. Campbell says they will all be back at the La Salle for the new season, another company playing Bong Bong on the road.

Joseph Callahan, of The Virginian company, is recasting his sketch, People We Know, in which he plays eight characters, for vaudeville.

Bert St. John, of B. C. Whitney's staff, is in the city.

Albert W. Taylor has returned after thirty-nine weeks as the juvenile lead with Kilroy and Britton.

Buster Brown started its engagement and the week (last week) at the Great Northern by breaking the records of the house since the Iroquois fire. Hundreds were turned away Sunday and Decoration Day and, on reflection, THE MIRROR recalls a virtually capacity house Monday night. It is an ideal Summer entertainment as Mr. Raymond now has it. Master Gabriel delights everybody, and George Ali's peerless dog is a constant wonder. After several curtains, Gabriel made his speech Monday night, and it was one of the biggest hits. Charles A. Loder found he had a lot of admirers out front and responded to numerous encores, and Nan Dodson was the best mother-in-law seen here. Sweetheart Lue, by Esther Mantell and chorus, was encored. The prospects for Buster seem very promising, especially at its popular prices.

George Ade has invited a number of friends to form a week-end party at his Indiana farm June 17, including W. L. Hubbard, the *Tribune* critic; Mrs. Reginald De Koven, J. H. Chatfield, Chatfield Taylor and John T. McCutcheon.

John Slavin and Mrs. Slavin were witnesses at the wedding of Madame Schumann-Heink and her Chicago representative, H. J. Rapp.

Hal Reid's Knobs o' Tennessee drew well at the People's last week, and gave Joseph Sullivan good opportunities as Joe Preston. He met them with his usual ability and mannerisms. Maud Gilbert was a pretty Madeline, and sufficiently sympathetic. Ogden Wight was good as Jerry. The cast included James E. Nelson as Lige, Louis Dean as Bailey, Stephen Fitzpatrick as Germaine, Lorraine Buchanan as Henry Preston, Frederick Bernard as President McKinley, W. T. Joyner as Zeke, Louise Melrose as Hennie and May Niblo Drew as old Mrs. Preston.

Fainting chorus girls were numerous in a certain Chicago production up to last week, at least. Half a dozen fell at the close of a certain act and I understand that there has always been at least one laid out in the basement under the stage during a performance. Long rehearsals were followed by much lively work on the stage, and in one number the jackets weighed, it is said, fourteen pounds and the helmet four pounds. Many of the chorus women boarded at a nearby hotel on the American plan. Often they could not get to the hotel for luncheon on account of rehearsals, and I am told that, as a rule, they had no money to go out and buy food.

There was a mouse panic at a crowded matinee last week and the audience, 90 per cent. women, was soon roosting on the back or standing on the seats. The women didn't seem to dare to try to get out. The little mouse modestly withdrew in about ten minutes and, soothed with Suppe, in sweet strains, the women gradually, yet timorously, settled down.

Leah Van Dyck is in Chicago and may become a member of a local light opera company.

Manager James H. Brown, of the Alhambra, will send out a Why Women Sin company next season, opening at Waukegan Aug. 6, and going to the Coast. Bernice Howard, Will Fields, and Jack F. White will be in the company.

The reception of the Actors' Church Alliance Chapter at the residence of the Rev. Dr. James S. Stone was a gratifying success. Many leading society people attended, and numerous members of the profession, including a considerable group from The Virginian company, Mrs. Evarts, Marion Pollock Johnson, and Kate Blanke, and others. Mrs. Edith Wagar, the sincere and indomitable secretary of the chapter, is to be congratulated. A special service was held in Music Hall yesterday for the profession. Dr. Stone gave the address.

The comic opera season at the People's will continue for four weeks, beginning June 11 with Fra Diavolo. Olivette, Boccaccio, and Bohemian Girl will follow in the order named. Director Richard Lindsay began engaging the company last Thursday. The prices are from 20 to 50 cents.

Members of the Mrs. Wiggs company gave James P. Colton, acting manager, a pair of diamond and emerald cuff buttons as evidence of their esteem.

Valerie Bergere's part in The Land of Nod is that of a chorus girl who meets with strange people in "sleepy land."

Old Heidelberg, Mr. Mansfield's version, attracted general attention and large audiences at the Bush Temple last week, and brought forward the leading man of The Players, George Alison, in his cleverest impersonation of the season. As was expected, he fitted the part to a nicety, and, both as the prince in his castle and the young gentleman new to the world at Heidelberg among the rollicking students, he was excellent. Miss Montgomery played the scene where Katie meets the Prince, and later tells him about herself and family, with exceptional naturalness and fine comedy effect. Morris McHugh as Dr. Juttner, William Evarts as Ruder, and Kate Blanke as Frau Ruder were happily cast and responded with their usual success. The pleasing personalities of Sidney Pilsen and Milford Giffen came out very popularly and effectively as students. The settings were as complete and adequate as the small stage would permit.

Dorothy Vernon of Haddon Hall filled the Bush Temple to overflowing at every performance during its week, except the opening night, exceeding the record of any other play, but Thelma.

Piff! Paff! Pouf! will close June 17. That it will be followed by The Woggle Bug is not confirmed at McVicker's.

Wilton Lackay in repertoire, including Trilby, is likely to come to McVicker's June 26.

Edward McGillan, of The Players, wrote "Billy," with which a North Side young orator won a college contest.

Alice Riker has gone home to Boston, but will return to the Bush next season.

A telegram from Detroit announced the wedding of Violet McMillan, of The Show Girl, to George W. Bird, of Chicago. He is reported to be an automobile manufacturer.

May Hosmer and Stock are playing The Little Christian at the Avenue this week.

Bijou is dark, but will open June 25 for the short stock season that George Klimt has arranged.

The Criterion is dark this week, but will open next week for the tryout of Lincoln Carter's Old Pard Mine.

George Taylor, of the Great Northern, has been ill with appendicitis, but is recovering.

The four Buster Browns next season will be Master Gabriel, James Rosen, formerly of the Lilliputians; Hans Giovanni, and Master Rice, who has been Gabriel's understudy.

Richard Carle has been giving preliminary performances of The Mayor of Tokio at Grand Rapids and Milwaukee, the latter city last night.

A Yiddish company, including Mary Epstein, David Kessler, and Samuel Thorenberg, will be at the Academy half a week, beginning Thursday, in Kreutzer Sonata, East Side Ghetto, The Truth, Charlatan, Soloman Kaus, and Sapho.

Dave Lewis may be seen in The Monarch of Geck at Hyde and Behman's. He is the author.

The Isle of Spice opened at the La Salle last night (Sunday) to a good house, and was welcomed back most heartily.

The hot wave yesterday (Sunday) caused the audiences to melt much, and made the Summer managers think.

G. M. Welty, who was manager of The Chaperons, and has been here as manager of All 'Round Chicago, will take out a Chaperons company next season.

Duss, the bandmaster, has been in town rehearsing for the opening of his season under the management of Frederick S. Phinney, of this city and Louisville.

OTIS L. COLBURN.

BOSTON.

Stock Company Business—Fire at Revere Beach—Bequest to Actors' Home—Benton's Notes.

(Special to The Mirror.)

BOSTON, June 5.

One more house has closed for the season, the Hollis, and the Globe will follow suit after this week, so that Boston theatricals will be reduced to their midsummer dullness even before the middle of June is reached.

The only conspicuous change of bill in town tonight is made at the Empire, where the policy of vaudeville, which has been so notably directed by C. W. Anderson, is replaced by a musical comedy season, with a specially organized company under the experienced management of Adolphe Meyer, who selected The Belle of New York as the first work to be presented. This has always been a favorite here, and the presentation would well compare with any that it has ever had here in the past. The company includes Will H. Sloan, who made the character of the polite lunatic assume an unusual prominence; Doroty Hurtig, Jack Martin, Edith Yerrington, Neil McNeil, Anna McNabb, Frederick Knights, Elinore Berwick, Joe Natus, Gertrude Howe, Bert L. Canner and Florence Tyler. John McGhie is the musical director for the season.

At the Castle Square the regular stock company entered upon its final week with a double bill, consisting of David Garrick, with Howell Hansel and Lillian Kemble in the leading parts, and The First Born, the one-act Chinese play, which was given a notable presentation here several seasons ago. After this week the house will be occupied by a new stock company, which will make its first appearance in The Senator.

This is the final week of the engagement of York State Folks at the Globe, and then the house will be closed for the Summer. The rural comedy reaches its one thousandth performance this week, and correctly this would occur on Friday evening, but rather than have that happen Manager Fred E. Wright has arranged to give a professional matinee the day before. Several of the principals have not missed a single performance.

The Earl and the Girl company established itself as the veteran attraction in town, as it still remains at the Boston and does well. There was an added interest in the performance this evening, for it was arranged for a complimentary benefit to William H. Walsh, press representative, and John Osborne, ticket agent, each of whom had many friends to help swell the audience.

The Prince of Pilsen still continues at the Tremont, and is approximating its two hundredth performance in this city, which is quite a record for a musical comedy. Jess Dandy is capital as the leading comedian, and Louise Willis, as the dashing young widow, is one of the best of the many exponents which the part has had in its Boston engagements.

Crimes of a Great City is the melodrama of the week for the stock company at the Bowdoin Square, with Charles Miller and Charlotte Hunt in the leading characters. Tom F. Thomas, formerly of Thomas and Watson, makes his first appearance this year with the organization and appears to advantage as Mike O'Flynn.

On Satan's Mount was given a trial week at the Hollis, and then the house was closed for the Summer. Dwight Tilton's novel was a hard one to dramatize on account of the preponderance of the labor element in the development of the plot, but Ira B. Goodrich, Jr., chose his materials deftly and constructed a play that whipped into shape very rapidly, and was a smoothly running, thoroughly effective melodrama. One thing was evident from the start, and that was that it was a piece for the popular priced houses, and when it is revived in the Fall the aim will be to cater to that clientele. George W. Sammis organized a thoroughly effective company, and the presentation was strong in all points. John E. Kellerd won the chief honors, and his impersonation of Philip Craig, the labor leader, who became president, was exceedingly strong. Dorothy Donnelly made a winning heroine, and Lindsay Morison and Mary Sanders renewed their Castle Square popularity. Joseph Brenner, George Backus, Carl Anthony, and Grace Griswold also appeared to advantage.

There was an unusual amount of interest last week in the filing of the will of Charles H. Pattee, the well-known lawyer, who had so wide a theatrical acquaintance and business, and who was one of the greatest friends of the late John Stetson. One of the bequests was of his collection of theatrical books, pictures and the like, which go to the Actors' Home on Staten Island. One of his nephews, who is practically disinherited, is the young lawyer whose secret marriage to Leonora Bradley two years ago was announced just after her retirement from the Castle Square Stock company. It is said that the wealthy bachelor, who left an estate worth $150,000, was displeased at this, and made his will accordingly. There will be a contest over the estate.

Louis Miller and Mrs. Miller (Phila May) sailed for Europe last week, accompanied by Joseph Conyers, and will arrange for the presentation of Our New Minister on the other side of the Atlantic.

Mary Hall will not come to the Castle Square for the first bill of the Summer season, but will be there a week later when As You Like It is given.

Ward and Vokes ended their starring tour last week, and at the same time terminated the professional partnership which has been so conspicuous during the past ten seasons or more. A farewell party was given at their residence, at Revere, yesterday, and about all the well-known theatrical people in town went down to participate in the occasion, which reminded one of the days of the old Sea Serpent Club at Marblehead. Revere had been visited by a bad fire the night before, and some of its amusement ventures vanished in the flames, which did damage of $150,000. This made no difference with the party, and all enjoyed themselves to the utmost.

Henry W. Savage, who is just here from Europe, made a flying trip to Boston last week to see The Prince of Pilsen and try some new voices for his opera company.

George W. Sammis goes at once to his Summer home at Sound Beach, Conn., to spend a long vacation.

Ellis Jeffreys and her husband, Herbert Sleatt-Skelton, remained over in Boston a couple of days after the close of the season with London Assurance, and sailed from this part of the Republic. They were entertained by Henry Higginson at his country home here and went to the horse show of the Grafton Country Club.

R. M. Edwards, the electrician at the Colonial, has been engaged to superintend the electrical plants in the coming carnival parade in Charleston on June 17.

Much ado was made in the papers last week because Bill, the white fox terrier of The Earl and the Girl, had turned up missing. The dog was returned within twenty-four hours, the finder making the explanation that he had followed him home.

Charles Palmer, the well-known violinist, returns to H. Price Webber's Boston Comedy company for the coming season. He played with him and was musical director for a number of years.

Lillian Kemble, leading lady at the Castle Square, will accept a few invitations from New England friends, and then will go on a two months' trip that will extend to the extreme north and Mexico.

James E. McElroy, formerly of the Lathrop forces in this city, has signed for a tour of Maine and the provinces with Tracy the Outlaw.

J. F. Hale, the broker, whose marriage to Tessie Mooney made so great a stir a few weeks ago, has increased his offer to his creditors. His firm, Langley, Hale & Co., failed about a year ago.

Frances Starr, of the Castle Square, goes to visit her parents in Albany, N. Y., after the close of her season here and before her Shakespearian matinees in New York.

James Jay Brady has already reached Boston in the interests of the Ringling Circus, which did not allow itself to be frightened away from Boston by the exorbitant license fee now charged for the first time.

George W. Wilson, formerly of the old stock company at the Museum, and more recently with Annie Russell, has returned to his suburban home for his Summer vacation.

Kafooselum will not have a special Boston production, after all, as the Chicago company will be brought to the Tremont to follow the run of The Prince of Pilsen.

Boston theatrical people had considerable to say about a little encounter which ended in the Municipal Court, where Fred E. Wright, of York State Folks, was fined $15 for assault on Fred E. Pond, business manager of the Boston. The controversy arose over the extension of the courtesy of a box or its refusal to Mrs. Wright on the occasion of a recent performance of The Earl and the Girl. A civil action may follow.

W. C. Masson, stage manager of the Castle Square, will devote his entire Summer to the reading and preparation of the plays which Ames and Deland will produce at the Castle Square next season. E. L. Snader will be stage manager with the Summer company.

JAY BENTON.

ST. LOUIS.

The Alps Open This Week—Preparing for Bastile Day—Summer Parks in Full Swing.

(Special to The Mirror.)

ST. LOUIS, June 5.

After much doubt and uncertainty, including a period of postponements always compatible with progress in St. Louis, the announcement has been sent to a waiting world that the Alps, the former Tyrolean Alps, is to be added to the city's season of Summer gayety. This event should have occurred last Saturday, but at the last moment James J. Hannerty and Robert Patterson Strine, the manager of the Century Theatre up to recently, the latter late of Philadelphia and a good baritone, ordered a change until next Saturday, when it is proposed to put on an orchestra of fifty men under John Lund, the late Fritzi Scheff opera company leader, concerning whose preference over the natural selection, Alfred Ernst, the newspapers maintain a somewhat Mephistophelean silence. Between the postponements at the Alps the place is to be finally overhauled, the survey of reconstruction having developed the need of many costly changes.

If, in the next few days, such guarantees should be forthcoming as will show that Hannerty and Strine are able to hold up their end until Fall it is possible that one of the biggest and most enthusiastic events of the Summer season will be pulled off at the Alps—namely,

one of the annual French *fêtes* celebrating the Fall of the Bastille. Like many of our friends of foreign extraction in this land of true liberty, fraternity and equality, our French fellow citizens have not been able always to dwell in unity and the result is that this year, as last and several years before, we have two French *fêtes*, and two annual celebrations of the Fall of the Bastille. Sometimes these Gallic cataracts, or shall I say cataclysms, have been celebrated on the historical date, July 14. Of late, however, under the incentive of much rivalry, the two Frencr *fête* societies have chosen separate dates, and this year again we hear the familiar refrain: "Wait, wait, wait—no French *fête* until July 20." This, namely, is the date when Monsieur Emile Karst, *officier de l'Academie* and late French consul at this port of entry, is going to have his true French *fête*, and he's going to cross over to the Alps with it in commemoration of the self-same strenuous deeds of Napoleon Bonaparte of true militant memory. Monsieur Karst is going to have that same orchestra of fifty men under Herr Lund, several soloists of renown, decorations, fireworks, a banquet and, as a regular *coup de grace* for the hated opposition, his orator of the day is none other than Hon. William Jennings Bryan, twice candidate for the Presidency of the United States. "Now will you be good" is the message, wrapped in a tricolor, which Monsieur Emile Karst is said to have sent to Monsieurs Sanguinet, De Mesnil et Cie, when they again announced that they would have their French *fête* at a place yet to be determined on the natal day of France's rebirth of Liberty. He will make a charge at the gate to keep out the *petroleuses et sanscoulottes*, known in Greek as the *hoi polloi*, and mine host Cæsar of the famed local *café* is already laying in the champagne brut and the Zinfandel, for nothing quite exceeds the gustatory discrimination of our French fellow citizens under the inspiration of the Marseillaise sung by a beauteous dame in Phrygian cap *et mousseline de soie*, while waving the three colors that are in our banner, *merci beaucoup et coup d'état*. We're going to get some fun out of this thing and it is well the readers of THE MIRROR should have it in advance.

At the Suburban the Wills Stock company is doing an amusing stunt with Funny Mr. Holligan. Hazel Boyne, a petite soubrette, formerly with Eva Tanguay, has a pleasing part, and Richard Thomas, a newcomer, is not without good qualities. He sings cleverly, has comical features and novel methods, all of which put his performance above the average. The famous Groh family, lately returned from the Antipodes, consisting of father, four sons and a daughter, present their sensational triple wire act. At the Suburban these outdoor acrobatic exhibitions can be viewed with more comfort by an audience than at any similar place hereabouts.

We hear that our own Della Fox, whom the recent visit of De Wolf Hopper in Wang brought into deserved recollection, has just done her first vaudeville turn in San Francisco, making a big hit and proving herself still to be a charming stage lassie. Arrangements are pending to give her a big send-off at one of the local Summer Gardens.

The Butterflies; or, Moths is the Rujaero Stock company's offering this week at the Imperial. There's some talk that the company closes next Saturday, and at that will be playing the term originally agreed upon. With anything like the weather we have had since May 1 the Rujaero people could play an indefinite engagement, the company being ahead of anything in its line shown here these many days. The work of practically all of the company in Resurrection, considering the Summer season, was splendidly done. In The Butterflies the leading characters are in safe hands. A noteworthy part of the attendance is the many amateur actors and actresses to be seen at the Imperial. Miss Rujaero seems to have taken these young aspirants into her confidence, or they are selecting this time of the year as the best to make their technical studies.

At Delmar Garden The Rounders was put on to-night. Some sixty-five people, all told, were on exhibition. Unfortunately the offering showed little improvement on the part of the company as a whole. The papers are treating the venture with much consideration, due perhaps more to the advertising than the theatrical end of the thing. At that the company is not entirely to blame. It is not everybody's business to amuse a heat-worn house, which after the show must scramble for the cars and ride miles, "and then some" to its nocturnal resting-place. In this sense Summer theatricals and operatics are a bluff, pure and simple, and the nerve of the men who put it up deserves some sort of commendation. Eleanor Kent, the big Delmar prima donna, is weathering the weather quite well, but she must cheer up: for the worst is yet to come. Nellie V. Nichols, the soubrette, is as good to see and to hear as of yore (these words are Clark McAdams', not mine), and Atherton Furlong, Pearl Revare, Harry Short, Richard Ridgely, Fred R. Runnels, Bessie Fairbairn, William Clifton, and William H. West are doing faithful work. The Delmar chorus is the finest shown here in many seasons. Either to meet advanced public taste—advanced by the many Shubert beauty chorus shows we had last season—or because the material is plentiful, the Delmar people are doing well in dressing their stage with these bits of femininity. Everything counts in a Summer show, and the best one gets the cash.

The police have Forest Park Highlands this week—that is, this is Police Relief Association week—all the takings going to the Police Pension Fund. Colonel John D. Hopkins has put up an excellent bill, which, beginning at 8.30, runs to about 10, just long enough to keep patrons continuously interested. The Highlands have lost none of their drawing power, and this week's business will be enormous. Klein, Ott and Nickerson, with a great musical act; the Marco Twins, the Empire Four, the European novelty; the Dancing Carnival, Avery Strakosch, Brothers Smith and Ford, and, for the first time this season, a new biograph, are the police bill offerings. "Thousands of tickets have been sold, and the financial success of the week is assured beyond the peradventure of a doubt," as Mrs. Howard says.

At the recent Actors' Church Alliance entertainment at the Olympic, admission to which was by card, a collection was taken up after the performance, which netted quite a handsome sum, and was also the means of bringing the membership to more representative proportions. Mrs. Nora Hughes Morse, of Memphis, sang a number of songs with exquisite taste, and Alfred G. Robyn's new Amphion Club, modeled after the Apollo, was properly in evidence. The public also had the chance to judge of the violinistic ability of Miss Eno Calvin, who has just finished a three years' course at the Brussels Conservatory. Rev. Dr. Blaisdell, "in a few well-chosen words," exhorted his hearers to look upon actors and actresses with more humane eyes, indicating that he had yet quite a quantity of midnight oil to consume before his studies on the relation of the actor to the rest of mankind shall have approached a common sense view of the subject.

Another choice selection specially suited to his forces is Manager Washburn's bill at West End Heights, The Pink Domino. As in last week's Dr. Bill the company is congenially cast. The little conceit is an old play, which years ago made the rounds of the country's best theatres. It is sure to please the West End Heights patronage, and the out-of-doors programme of band concerts, fire works and the like will meet with profitable response likewise.

The news from Chicago that Dave Lewis, late of The Royal Chef, which played here five weeks and now of Kafooselum, has sued Amy Leslie, of the Chicago *Daily News*, has caused a little amusement here in circles where Lewis' best comedy is looked for elsewhere than on the stage.

From Mannion's Park, Eclipse Park, and other outlying Summer resorts there is nothing to report. These places do not even print cards in the dailies or weeklies, have uncertain telephone connections and, like the late General Hancock's ideas on the tariff, are "merely a local issue." I fear me I must leave Mannion's, Hashagen's, the Eclipse, and a whole "slew" of like places to their secretively Summery devices. Even at that we are doing right well, thank you.

J. A. NORTON.

WASHINGTON.

Stock Company Success—Dramatic Schools Close—Open Air Shakespeare.

(Special to The Mirror.)

WASHINGTON, June 5.

The Columbia Theatre Stock company wins universal praise from a crowded attendance to-night for a thoroughly artistic and finished presentation of Sydney Grundy's Sowing the Wind, which displayed to the best advantage the superior individual acting strength of this popular organization, one of the best of recent years. In the leading roles the exacting work of Guy Standing as Mr. Brabazon and Charlotte Walker as Rosamond stood out preeminently clear and impressive.

At the Lafayette Square Opera House Friday night the pupils of the Katie V. Wilson Vocal College gave a most praiseworthy performance of The Mikado to a crowded house. The opera was handsomely staged and costumed, and the presentation was, for an amateur effort, wonderfully artistic and complete. The splendid trained chorus of fifty fresh young voices with perfect ease and familiarity with their parts showed the superb drilling of the director, Thomas H. Greene. George Bentley's Koko was a hit, showing legitimate comedy ability of decided merit. The clever cast included Eugene Ouimet as the Mikado, J. L. Battle, as Nanki Poo, W. C. Stump as Pooh Bah, H. B. Marston as Pish Tush, Charles L. Watson as Knee Band, Ethel Holtzclaw, a pronounced favorite, as Yum Yum, Blanche Perry as Pitti Sing, Anna Goldsborough as Peep Bo, and Evelyn Frothingham as Katisha. Martha will be given tomorrow night, Tuesday, with a different cast of principals.

The most successful of the May carnival commencements was that given by the Cora B. Shreve Dancing Academy at the Academy of Music, June 1, 2 and 3, the enormous demand for seats necessitating extra nights. It was something beyond the ordinary in this class of entertainment, presenting a well written spectacular extravaganza, The Birth of Spring, in which the young pupils acquitted themselves with great credit. Morgan A. Sherwood, of the National Theatre, made the production, which was pictorially elaborate in floral and foliage conception and design, with brilliant lighting effects.

The Sylvan Players, under the management of Charles MacGeachey and Augustus P. Dunlop, will give six outdoor performances, afternoon and night, of As You Like It, Merchant of Venice, and Twelfth Night June 12, 13 and 14, at grounds at the corner of Woodley and Connecticut avenues, for the benefit of the Junior Republic. Sidney Herbert and Alida Cortelyou head the company, which includes George Le Soir, Ernest Glendinning, Charles Bowser, Harold Heaton, Frank Andrews, Richard Taber, George Irving, Edwin Howard, Vincent Hare, Edwin Hallett, Seymour Stratton, Jane Wheatley, and Mary Faber.

Pursuant to annual custom Washington Lodge of Elks decorated the graves of their dead on Memorial Day, being assisted by lodges of other cities, to whom memorial tablets were sent. Two weeks ago a token of love and memory was dispatched on a fast North German Lloyd steamer to be thrown overboard at the point where the *Elbe* went down in the North Sea in memory of a brother who lost his life in that disaster.

James T. Galloway, after another successful season in the part of Captain Nathaniel Berry in Shore Acres, returns to his home here for the Summer. Shore Acres will rest for a season, W. B. Gross, general manager of the Herne productions, who is personally interested in this play, having decided to spend a year abroad for rest and recreation looking over the foreign field. Mr. Galloway has been associated with the play since its first production.

The National Theatre is in the hands of the contractors, who are to make the proposed changes in the remodeling previous to next season's opening. The entire outfit of chairs and draperies has been sold and shipped South to adorn a new theatre that is now under construction by the Lodge of Elks of Talladega, Ala.

There is a letter advertised in the Washington Post Office for the Joseph Jefferson Memorial Association.

JOHN T. WARDE.

PHILADELPHIA.

Simple Simon Simple—Stock Companies—The Wanderer Withdrawn—Summer Opera.

(Special to The Mirror.)

PHILADELPHIA, June 5.

The season is over and the few theatres remaining open rely on pleasant weather, excellent productions and local clientelle following. The Park Theatre, with the costly Simple Simon Simple and its large cast of popular favorites, continues to receive profitable returns and is likely to remain here for balance of month.

Manager J. Fred Zimmerman and his wife leave the coming week for an extended European trip, returning in time for opening of the Chestnut Street Opera House in September.

At the Chestnut Street Theatre the Cincinnati Stock company, under the *régime* of George F. Fish, is in its second and final week to remunerative patronage. Dorothy Vernon of Haddon Hall is the programme, with Florence Roberts added to the list of local favorites. Mr. and Mrs. George F. Fish, the latter formerly Louella Forepaugh, next week go to their Summer home at Ocean City, N. J., for a two months' rest.

Coming Thro' the Rye, the latest George W. Lederer's offering, continues at the Casino, meeting with fair success. It is well staged and will likely prove a good card for next season in the prominent cities. The house closes Saturday.

The Wanderer was very quietly put in camphor June 3 at the Garrick Theatre, and noted as the worst failure of the season.

Forepaugh's Theatre Stock company appear this week in By Right of Sword, Thomas Magrane being added to the already large and talented organization. The piece is carefully and elaborately staged, with the usual large clientelle applauding their favorites. The Dancing Master June 12.

Hart's Kensington Theatre present A Brave Girl; or, the Counterfeiters, a drama in three acts, with scenes in New York and London. The Percival Lady Orchestra and moving pictures between the acts are added attractions. For the closing week of the season, June 12, Prince of Liars.

Positive announcement was made Saturday that Shubert Brothers, of New York, have leased the Lyric Theatre, and work of preparing the house for next season will begin at once.

Houses still open devoted to vaudeville and burlesque combinations are Keith's New Theatre, Trocadera, and Lyceum.

PARKS.—Sousa and his band at Willow Grove. Lambiase's Royal Venetian Band at Chestnut Hill. Luedtke's Imperial Lancers' Band at Woodside. Roman Imperial Band at Washington Park on the Delaware. Tagg's Maennerchor Garden has Robert Hoppe's Orchestra and Obentreier's Tivolien Troupe from the St. Louis Exposition.

The Summer season of comic opera at the Grand Opera House was inaugurated May 29 by Maxim De Grosz, who rented the house for indefinite term, opening with The Wizard of the Nile, with the original costumes, scenery, etc. The programme includes Dorothy Morton, Fred Frear, Elvia Crox Seabrooke, Jessie Bradberry, Jethro Warner, Harty Carter, George Callahan in the principal roles, supported by a large array of pretty faces in the chorus, with capable voices; in fact, the best trained chorus seen in this city for many years. The entire production was better than the original star representation, but in spite of all this failed to attract attention or patronage. Maxim De Grosz is not known in this city, although he is a first-class musical director, full of life and energy. His loss is fully $1,800 on the week. The house closed for the season Saturday.

S. FERNBERGER.

PITTSBURGH.

Avenue Theatre Destroyed—Luna Park Opened—Bill Posting Company Sued.

(Special to The Mirror.)

PITTSBURGH, June 5.

The old Avenue Theatre was totally destroyed by fire on last Friday afternoon, and the adjacent Grand Opera House was damaged to such an extent that it was necessary to transfer the vaudeville performers to the Alvin Theatre. Fortunately no lives were lost, as the Avenue had closed its season, and the small audience within the Grand was dismissed without much difficulty. However, three firemen and an attache of the Grand were slightly injured. It is stated that the losses were covered by insurance, and that a new playhouse will be erected. The Avenue was a veritable death trap should a panic ever occur therein, and it was indeed lucky that a performance was not going on at the time.

The event of the week is the opening of Luna Park to-day, with its large number of varied and attractive amusements. This city has needed a thing of this kind, and the enterprise will no doubt be a great success. The Red Cockades' Band is the principal feature this week.

The Convict's Daughter drew good sized audiences to the Bijou to-day. This house will close its season next week with The James Boys in Missouri.

Thomas W. Ross and company in Checkers began their second and last week to-night at the Nixon. Next week, the W. T. Carleton Opera company will commence a short season of light musical entertainments, opening with When Johnny Comes Marching Home. The scale of prices will range from 25 to 75 cents.

The Duquesne closed its season Saturday night. To-night at this house the Thalia Theatre Yiddish company opens a three nights' stand in Kreutzer Sonata, The Truth, and Sapho.

A suit for $1,000 was brought against the American Bill Posting Company by the estate of Kirke La Shelle and Cornelius Gardner, owners of the play, Checkers, for damages, owing to the first-named company having covered the word "Hell" with date sheets on the eight-sheet stands of Checkers, which are printed in large type: "Gee! Ain't it Hell to be Poor?" This suit was begun last week here, and in the petition of the plaintiffs they claim that by reason of the defacement the value of the advertising was wholly destroyed, and that many persons have been prevented from attending the Nixon Theatre. The plaintiffs will fight out the case on the ground that the use of the word cut out is perfectly legitimate, and that the action of the billposters was therefore unjustifiable, and the argument on the propriety and legality of the use of the word in such connection promises some interesting developments.

Rose Stuart, professionally known as Rose Aguinaldo, who did a difficult contortionist act at the Grand last week, died suddenly at her boarding house, in this city, last Thursday of cerebro-spinal meningitis. Her death was partly attributed to the exertions of her act.

ALBERT S. L. HEWES.

CINCINNATI.

Season Closed—Summer Attractions—Park Bands Draw Crowds.

(Special to The Mirror.)

CINCINNATI, June 5.

With all of the theatres closed and the Summer parks doing only a moderate business because of unfavorable weather, interest here in the past few days has centered in the doings of the burlesque managers. The Empire circuit managers held a meeting at the Burnet House early last week and laid plans for the strengthening of their lines. Later in the week the Cincinnati Theatre Company was incorporated at Columbus for the purpose of operating the old Vine Street Opera House as an adjunct of the Eastern Burlesque Managers' Association. This theatre, which has been idle for some years, will be entirely remodeled and reopen early in the Fall under the management of Charles B. Arnold, of this city, successfully identified with a number of amusement enterprises in the past.

Ellery's Band has been entertaining the crowds at the Zoo for the past week, and enters upon the last half of its engagement to-night.

Smith's Band is the attraction in the theatre at Chester.

Mary Hall (Mrs. Charles T. Pearce), of this city, left last week for Boston, where she will play leading roles for some weeks at the Castle Square Theatre. Her opening will be as Rosalind in As You Like It, which was one of her great personal successes with the old Pike company.

H. A. SUTTON.

BALTIMORE.

The French Maid Closes the Academy's Season—Band Concerts at River View.

(Special to The Mirror.)

BALTIMORE, June 5.

The fourth week of the opera season at the Academy is devoted to The French Maid, with Grace Cameron in the title-role and the various members of the company appropriately cast. This closes the opera season.

The Royal Artillery Band is giving concerts at River View.

At Electric Park a vaudeville season has been inaugurated. The Castle Square Quartette, composed of Jennie Heller, Hatty Sims McCarthy, George Cacum and Anthony Swinton, is heard in Cavalleria Rusticana. The production is given in costume. Miss McCarthy sings the intermezzo. Mudge and Morton, Irish musicians, give a special programme. Ethel Robinson is seen here for the first time. The Four Nelson Comiques and Burke's Dog Show close an attractive programme.

HAROLD RUTLEDGE.

IN SUMMER PLACES.

Andrew MacKnight closed his third season with the Boston Comedy company May 30. He will rest with his parents in Boston during the Summer.

Mr. and Mrs. John F. Ward are spending the Summer at their place in Sponk, L. I., where Mrs. Ward has a fine location upon the water front.

Hoyt's Comedy company closed its regular season of forty-four weeks at Joplin, Mo., and is playing a supplementary season of three weeks at the Gillies Theatre, Kansas City, Mo., presenting one play each week. At the close of the Kansas City engagement Manager H. G. Allen and wife will visit the Summer resorts of Wisconsin for a few weeks.

Phyllis Carrington has closed with the Howard-Dorset company, and after visiting her friends in Milwaukee will go to her home in Sheboygan, Wis., for a Summer's rest.

At North Haven, Sag Harbor, L. I., the small colony of actors which includes Robert Edeson, Joseph Weaver, and William Courtleigh, has been busy, and many improvements have been made on their respective farms. Mr. and Mrs. Booth Tarkington, Charles Henry Meltzer and daughter, Mrs. Gordon Grant, and Mrs. Robert Edeson have been the guests of Mr. and Mrs. Weaver at "Koumessit."

Edythe Rowand has gone to Atlantic City, where she will put in a few weeks of her Summer vacation at the Grand Atlantic Hotel.

John Jennings is putting in the Summer months acquiring a coat of tan at his little farm in New Jersey.

Mr. and Mrs. Thurlow Bergen will spend the Summer in the White Mountains at the close of Mr. Bergen's stock engagement in Columbus, Ohio.

Frank E. Morse has gone to his Summer home at Danvers, Mass. Mr. Morse is a great fisherman, and spends much of his Summer vacation in this sport.

Inez Shannon with her children, little Frances and Baby Zyllah, has gone to her Summer home, Rest Cottage, Malden, Mo. Miss Shannon will play a limited stock engagement in St. Louis, which is near her home, and return to New York in July. Baby Zyllah will spend much of her time driving her favorite goat, "Tom Keene," and little Frances takes much pleasure when at home in the large oak tree, where she has built herself a little house.

Robert M. Edwards is spending June in the Maine Mountains.

George J. Elinore and Carrie Bellemore closed with George Gill's A Little Outcast company and will remain at their Summer home near Hudson, N. Y., for the Summer.

Annie Ward Tiffany wishes to contradict the statement that she is going with the Rogers Brothers next season. She has gone to her cottage at Buzzard's Bay for the Summer.

John J. Brophy will spend the Summer with his brother at Southampton, L. I.

Henry Ellsworth closes his season in Oberammergau and the Passion Play, June 4 at the National Theatre in Dayton, O., this being the forty-ninth time given in Dayton. Immediately thereafter Mr. Ellsworth sails for Oberammergau to spend the Summer as the guest of Anton Lang, who plays Christus in the Passion Play, and to witness the new play, The School of the Cross.

Mary Boland, leading woman with Robert Edeson, is spending her Summer in Detroit. She has been engaged for the same part next season.

Richard Obee sailed for Europe June 3 and will not return to New York until August.

Mrs. Leon M. Polachek (Ella Dunbar) is visiting relatives at Richmond, Va., her birthplace, it being her first visit home in eighteen years.

Leonard A. Emmert and wife (Mina Griffin) are spending the Summer at Galesburg, Ill., having just closed at Cedar Rapids, Ia., a season of forty-three weeks with Miller Brothers' Stock company. Mina Griffin has played the leads very creditably. Mr. Emmert was stage director and business-manager.

Lucy Huffman completed her sixth season with the Harry Davis Stock company May 27. A special Friday matinee of Fanchon was given, Miss Huffman appearing in Haggie Mitchell's old part. She will spend the Summer on her husband's farm, "Chickenroost," at Ki-Ki, N. J.

Frank A. Ferguson, playwright, has opened his log cabin on the St. Joseph River, Michigan, for the Summer. James O'Donnell Bennett, dramatic editor of the Chicago *Record-Herald*, and Mrs. Bennett, have visited him for ten days. Among Mr. Ferguson's guests during the season will be Mary Shaw, William Elliott, Grace Griswold, and Winnifred Black, the dramatic writer for the Chicago *American*.

ENGAGEMENTS.

Albert Hall, as leading man by Charles A. Taylor, to open at Seattle, Wash., June 4.

Roland H. Hill, for Missouri Girl (Western).

Thomas Lawrence, by Henry W. Savage for next season.

Lora Rogers, for next season, by Harry Doel Parker, making her third season under this management.

Arthur C. Alston has engaged Leila Shaw and Leslie Morosco for the support of Estha Williams and James M. Brophy, who will tour in Shadows on the Hearth next season.

THE CENTURY THEATRE CLUB.

The first annual performance of the Century Theatre Club was given at Carnegie Lyceum Saturday evening, May 27. Three plays by women members of the club were presented. It was made a sort of reception night. A committee received, and silk programmes were distributed. Mrs. Sidney Rosenfeld, the president, outlined the work and future plans of the club. She said that it is the intention of the club not to try to do any great or new thing, but to teach the auditors to think for themselves, so they would not wait to see the opinions of the dramatic critics in the morning papers, but would decide for themselves the merits of a production; that they meet once a week to study some play and once a month for general discussion. Next year they purpose producing one play by an American dramatist in the club theatre each month. The first play presented was The Nine of Spades, by Edith Sessions Tupper, with this cast:

Jeffrey Seymour ..... Howard Kyle
Richard Leslie ..... Al. Phillips
Margaret Seymour ..... Jenny Dunbar

This was its first production on any stage. In the opening scene, Jeffrey Seymour and his wife, Margaret Seymour, are discovered in their home. Mr. Seymour reads of the pardoning of Richard Leslie in a newspaper. He goes out and immediately Leslie, an old sweetheart of Mrs. Seymour's, enters by the window. He reveals to her for the first time the fact that because she was traduced by a certain man he killed him and Seymour let him be condemned to get him out of the way of the woman that he himself loved. The husband returning, sees the situation, and after a short altercation turns the "nine of spades," and going into an adjoining room shoots himself—a sudden ending to such a plot, but the players did some very excellent work. White Lilies, a pretty play by Marie Louise King, was given. It had its first performance at the Wheatcroft School. Those in the cast were Grace Gaylor Clark, Carolyn Cook, Josephine King, and Alphonse Ethier. A Common Sense Courtship, a clever and humorous comedy, by Amelia Weed Holbrook, which had its initial presentation at the Professional Woman's League about a year ago, was also performed by Howard Kyle, Alva Crossley, and Henry Ames. The efficient stage manager was Howard Kyle.

JOHN A. STEVENS' NEW PLAY.

John A. Stevens has written an original comedy-drama in four acts, entitled A Man Forgotten, in which the author will appear in a character comedy part. The drama is located at Santa Fé, N. Mex., the "City of the Holy Faith." Two of the most important scenes are in and around San Miguel's Chapel, the first Catholic church built on the American continent, 1680. Mr. Stevens says that the plot, so essential a feature in all comedy-dramas, is terse, simply told and a broad narrative of human passion, plotting and persecution. He believes it to be full of surprises, without needless mystification, and the comedy of which there is abundance, belongs to the play, and is not dragged in to the detriment of the story and action; also, that the play will contain what is believed to be a most thrilling and powerful episode, dealing with a subject never before handled by an American dramatist.

IN MEMORY OF CERVANTES.

A gala performance at the Royal Theatre, Madrid, Spain, marked part of the festivities celebrating the tercentenary of Don Quixote recently. Cervantes' play, Los dos Habiadores, and comedies and scenes from Don Quixote were played by famous Spanish actors. King Alfonso XIII and members of the royal family in court dress occupied the royal box, and the audience was one of the most brilliant seen in Madrid since the accession of the King.

THE ACTORS' SOCIETY.

The annual election of directors of the Actors' Society will take place June 7. The candidates are: Mary Shaw, Harold Hartsell, E. R. Mawson, Fanny Cannon, Mark Ellsworth, Maida Craigen, Hugh T. Swayne, George C. Staley, F. F. Mackay, Joseph Greene, Frederick Watson, and Menifee Johnstone. The annual meeting of the Society will be held at the Knickerbocker Theatre on June 8, at 11 A. M., for the election of executive officers and the transaction of business.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The regular tea of the New York Chapter will be held at the weekly reception at the Alliance rooms on Thursday at 3 P.M. Convention delegates who may be still in town and members of all Chapters will be cordially welcomed.

The June service of the Chapter will be held on Sunday evening, June 11, at St. Chrysostom's Chapel, Seventh Avenue and West Thirty-ninth Street, at 8 P.M. The preacher will be the Rt. Rev. Henry C. Potter, D.D., President of the National Alliance. A social reception will be held at the Parish Hall of the same church on Thursday evening, June 15, from 8 to 11 P.M. There will be music, refreshments and dancing. Members of the Chapter will realize the importance of remembering to bring their membership cards. Other guests introduced by members will be charged the usual rate for guests' tickets.

The sixth annual convention of the Alliance assembled at St. Chrysostom's Chapel, New York city, on the morning of Wednesday, May 31. Forty-two delegates were present, including these representatives: From Albany, Rev. Dr. Brundage; Brooklyn, Mrs. B. S. Spooner, Miss C. E. Morian, T. C. Raine, Mrs. John Consaul, Ida I. Ackerman, B. F. Johnston; alternates, Mrs. F. Rutter, Mrs. W. W. Stoddard, Miss H. Ager, Mrs. B. F. Johnston, Mrs. George Studwell; Boston, Mrs. J. A. Seeley, Mrs. W. R. Batchelder, M. Chamberlain, Anna S. Prout; Chicago, Stuart Brown and Duane Wagar; New York, Mrs. C. E. Abbott, Mrs. J. A. Brown, Madame Cottrelly, Mrs Louisa Eldridge, Miss E. B. Harris, Mrs. Harry Leighton, Mrs. Hudson Liston, Bertha Livingston, Miss L. Middleton, Mrs. M. MacIntyre, Jennie C. Wilder, J. B. Arthur, Rev. Walter E. Bentley, Charles T. Catlin, Rev. James M. Farr, J. C. Pumpelly, Rev. F. J. Clay Moran, Rev. Thomas H. Sill, Rev. J. Silverman, B. R. Throckmorton, Madame Von Klenner, Harriet Keyser; Syracuse, Mrs. Chapin and Mrs. Longford; Philadelphia, Rev. H. Page Dyer.

The morning session was occupied with reports from the various officers of the Council, followed by reports of delegates upon the condition and prospects of the Chapters represented. Indianapolis was reported by letter and Memphis by an interesting personal statement by C. T. Catlin, President of the New York Chapter, recounting a recent visit to Memphis and giving many facts indicating the promise of that Chapter and the excellent work already done. Mr. Chamberlain, of the Boston Chapter, reported a gratifying growth and many evidences of future good work from the Providence Chapter. A committee, with Mr. Chamberlain, of the Boston Chapter, as chairman, was appointed to make a careful examination as to the present financial relation of each of the Chapters to the National Council, particularly their indebtedness, and to report at the earliest practicable moment to the incoming National Council, with such recommendations as the examination may lead them to suggest.

As guests of the National Council the delegates then proceeded to Hotel Vendome, where a luncheon was served and a pleasant social hour was spent.

At the afternoon session Charles T. Catlin as chairman reported for the Committee on the Revision of the Constitution, appointed at the last General Convention, presenting a proposed revised constitution. On motion the chairman was requested to read the entire constitution before any action was taken by the convention. The constitution was read as directed, and on motion the further consideration of the constitution was postponed to the opening of the morning session on the following day. The convention then adjourned until Thursday morning, June 1, at 10 A.M.

At 8 o'clock in the evening, at the Savoy Theatre, kindly tendered by Frank McKee, a public meeting was held in the interests of the Alliance. Charles T. Catlin, of the New York Chapter, presided, and in his opening remarks congratulated the Alliance upon the excellent reports read at the morning session and particularly the gratifying evidences of prosperity in the Chapters as reported by their delegates. He also referred to the many evidences of approval and good-will on the part of the managers of New York city toward the Alliance, as shown in repeated courtesies during the season now closing, and expressed in behalf of the National Council its cordial thanks. In memorial recognition to Joseph Jefferson he spoke of his loyal and generous services to the Alliance, of which from the beginning he was a most devoted member.

Various phases of Alliance work were eloquently presented by Dr. Brundage, of the Albany Chapter, Rabbi Silverman, and Rev. Walter E. Bentley, of the New York Chapter. Mrs. Bessie T. Bennington spoke for the philanthropic aims of the Alliance, pleading with many touching and effective illustrations for the proposed "Home Shelter" for the children of the stage, orphans and those whose parents may be incapacitated for pursuing their professional work. Mrs. Charles R. Abbott in a bright and witty paper presented the social side of the Alliance. Harry Leighton spoke with an eloquent and sympathetic appreciation upon "Moral Justice Between Church and Stage." The Rev. Walter E. Bentley, who as National Secretary and Organizer was for several years one of the leading promoters of the organization, gave an inspiring address upon "Alliance Achievements and Hopes."

The music of the evening was arranged by Madame Cottrelly, of the New York Chapter. Stanley H. Forde kindly giving a basso solo and Mrs. Ruth Anderson Roohr appearing in a concerto of Mendelssohn for the violin, assisted by Mrs. Mathilde Scott Paine. The programme of the evening was arranged by a committee representing the New York and Brooklyn Chapters.

The morning session of the convention on Thursday was largely occupied with matters relating to the financial management of the Chapters. The proposed revised constitution was again taken up and after much debate adopted as a whole. It was subsequently reconsidered and again adopted by a majority vote, which, however, was found to be invalid owing to the constitutional requirement of a three-quarters vote. It will pass over as unfinished business to the convention of 1906. The annual election was then held and among the officers chosen were Bishop Henry C. Potter, President; Edyth Totten, Secretary; Miss E. B. Harris, Treasurer. A very cordial invitation, extended by Mrs. Chapin, of the Syracuse Chapter, to hold the convention of 1906 in that city was accepted with thanks. On motion of the Rev. F. J. Clay Moran the thanks of the convention were extended to Trinity Parish and to the Rev. Dr. Sill, the vicar, for the use of St. Chrysostom's Parish Hall for the convention and for other courtesies extended during the year. The convention then adjourned to meet with the Syracuse Chapter in May, 1906.

The New York and Brooklyn Chapters united in extending a hearty welcome to the delegates at the Alliance rooms on the afternoon of Thursday, the attendance being large and including most of the delegates. Under the united courtesies of the same chapters the delegates were present in the evening at a theatre party to witness Fantana at the Lyric Theatre. On Friday evening, by invitation of Mrs. Spooner, of the Brooklyn Chapter, some of the delegates were also present at the play of The Shaugraun at the Bijou Theatre in that city.

THE STOCK COMPANIES.

Charles A. Goettler, as proprietor and manager of the stock company that appeared at the Fourteenth Street Theatre Monday, June 5, in The Ticket of Leave Man, signed contracts for the appearance of a company of players to be known as the Charles A. Goettler Stock company, on Thursday, May 26, at 10 P. M. The following day, Friday, at 1 P. M., a full organization had been selected, and immediately began rehearsing. On Saturday noon, or just thirty-six hours after the signing of the contract, all the necessary paper (advertising stuff, pictorial and display type sheets, such as snipes, dodgers, dates, one-half, one, three and eight sheets and stands) was in the hands of the billposters.

William Bonelli opened the Summer season in What Happened to Jones with Batavia Stock company May 24.

The Hunter-Bradford company opened their Summer stock season May 29 in Parson's Theatre, Hartford, Conn., with Christopher, Jr. The house was turned over to the directors of the Hartford Hospital to sell for the benefit of that institution, and about $5,000 was received. The leading man is John Wesley, and the leading woman Juda Dean. Other members of the company are Clarence Handyside, John Findlay, Arthur Stanford, Elliott Dexter, Arthur Hoyt, Thomas Thorne, and Frank Lamb, who is stage-manager of the company. Maude Gabriel, Helen Ware, and Gertrude Bailey are also in the cast.

James Connors, a member of the Edwin Mordant Stock company at Syracuse, was seized with an attack of acute indigestion May 25, and was unable to appear at several performances.

Georgie Wells, who was Louis Mann's leading woman last season, will be seen as Ophelia in the production of Hamlet made by Adelaide Keim at the Harlem Opera House this week.

George M. Fenberg's special Summer stock company opened May 29 at the Jefferson Theatre in Portland, Maine, with The Girl I Left Behind Me. The company was well received by press and public. In the cast were Leigh Delacy, Misses Gillette, Durgeon, Vinton, Baby Doherty, Walter Woods, Morris Burr, William Robert Dailey, Eugene Frazier, John R. Higgins, James F. Kelly, Charles C. Blanchard, Dan Lawler, and others.

In honor of Henry Woodruff's one hundredth performance as leading man at the Fifth Avenue Theatre silver souvenirs were distributed at the matinee on Friday, June 2. There was a large attendance, and Mr. Woodruff was given ample proof of the esteem in which he is held by the regular patrons.

Harry J. Jackson was taken to St. Clara's Hospital in Lincoln, Ill., on May 29, suffering from pneumonia. At present he is doing very well and expects to leave the hospital June 3, when he will rejoin the Jack Bisbey Stock company as heavy man.

George Loane was handed at ten o'clock on Sunday night, May 28, the part of Tom Weatherby in Because She Loved Him So, consisting of fifty pages. With one rehearsal Mr. Loane played his part without a prompt or drag on Monday night, and received many compliments from the management and his friends for the quick study and clever work at such short notice. The occasion of his sudden engagement was due to the illness of a member of the Colonial Stock company in Cleveland.

The Hamilton-Thompson Stock company, under the direction of Barry and Jewett, opened May 22 to capacity at the New Lynn Theatre in The Girl I Left Behind Me. The cast:

Lieutenant Hawksworth ..... Hallet Thompson
General Kennion ..... Charles A. Stevens
Major Burleigh ..... John W. Barry
Dr. Arthur Penwick ..... Bert Walter
Lieutenant Parlow ..... W. F. Canfield
Private Jones ..... Walter Mitchell
Orderly McGlynn ..... Charles R. Jewett
Dick Burleigh ..... Howard Canfield
Lucy Hawksworth ..... Phyllis Morton
Wilber's Ann ..... Fern Foster
Kate Kennion ..... Florence Hamilton
John Ladru ..... Edward Barrett
Fawn Afraid ..... Minnie Stanley
Fall-An-Ox ..... Hampshire Welch
Silent Tongue ..... George Whitcombe

The company will remain in Lynn the entire Summer. Miss Hamilton will star again next season in a play written especially for her, and be supported by a strong company.

Lillian Norris and Olive Skinner have been transferred from Malcolm Williams' Stock company, at Worcester, to Diamond's Stock company, at Holyoke, Mass.

Edmund Breese entered upon his fourth season as leading man with Hunter and Bradford's Stock company May 29, having closed with Strongheart May 27.

Souvenir photographs of Sol Aiken will be distributed this (Tuesday) afternoon at Proctor's 125th Street Theatre.

Florence A. Pinckney has resigned her position with the Buffinton Stock in Fall River, Mass., and will return to her home in Brooklyn to prepare for next season.

The regular matinee subscribers at Proctor's 125th Street Theatre have become so well acquainted during the season that they form little coteries or clubs, each one being designated by the name of the day on which it is the custom of the members to attend the performance. A short time ago the Wednesday Afternoon Ladies' Club presented William J. Kelley with a gold watch fob, and last week the Tuesday Ladies' Coterie, not to be outdone, presented the popular leading man with a handsome diamond scarf pin. The presentation speech was made by Resident Manager John T. Fynes, who voiced the sentiments of the "Tuesdays" in a way that won their complete approval. Mr. Kelley responded with a few words of thanks, and the occasion passed off very happily.

Harry L. Webb closed a successful season of thirty-nine weeks with Hi Henry's Minstrels as principal comedian May 31, and is engaged as stage director of the International Stock company, Harrie Luneberg, manager, at Niagara Falls, N. Y., for the Summer.

The Mortimer Snow companies in Troy and Schenectady are doing excellent business. This week Under the Red Robe is the attraction at the former and The Wife at the latter house. These will be followed by Lady Windermere's Fan and The Gambler's Sweetheart.

The Lafayette Stock company closed its season at the Lafayette Theatre in Detroit, Mich., Saturday, June 3. The company has been engaged by the Jackson Consolidated Traction Company for a season of ten weeks, opening June 12, at Wolf Lake, in the Wolf Lake Casino. Isetta Jewel and Henry C. Mortimer will head the company and be supported by the following people: Rose Evans, Edith Foster Forest, Gertrude Palmer, Orrit T. Burke, Seth Cabell Halsey, Laurance Dunbar, Mr. Cooper, and others.

Ralph Mitchell has retired from the Woonsocket Theatre Stock company.

Owing to the sudden closing of the Goodhue company at Louisville, Adeline Dunlap has returned to New York to commence rehearsals for the coming season.

The Mordant Stock company's season at the Grand Opera House, Syracuse, came to a close May 27, the business not warranting the continuance of the engagement.

MATTERS OF FACT.

Murray and Mack are making preparations for their next tour, which will begin early in August. They will have a new vehicle, called Around the Town, and will confine themselves next season almost exclusively to week stands. Murray and Mack are now the oldest team of farce comedy stars in point of service before the public, the coming season making their fourteenth continuous year at the head of their own company.

Attractions of a musical nature are wanted for the months of July and August at the Suburban Garden, St. Louis. The Lyric Amusement Company, 313 Commercial Building, are doing the booking.

A novelty which is claimed to be a Parisian sensation, and never seen in this country, is offered for sale by the American owner, who will give his assistance to immediate purchaser in its proper presentation. Particulars can be secured of "Parisian," care this office.

Marrie G. Goff, playing ingenues and soubrettes, is open to offers for the coming season, and should be addressed 264 Fifty-first Street, Brooklyn.

Nancy Ellen, a comedy melodrama laid in the mountain oil fields of West Virginia, equipped with full lines of special printing, is offered on royalty by Frank E. Woods, 121 West Forty-second Street.

The rights to Eastern territory to a number of Charles Taylor's successful melodramas are now being offered for the first time to repertoire and stock managers.

A partner is wanted by "A. D." care Cook, 209 East Fourteenth Street, to invest $1,000 in a new attraction and act as manager or treasurer.

The press department of Fantana had underestimated the number of performances of Fantana, a thing most unusual in history of press departments. Only by consulting the Current Attractions department of THE MIRROR did they notice they were wrong, having failed to count in holiday matinees. The two hundredth performance will occur July 5, not July 9, as they had announced.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Atwood, Lorena, Orient Ancon, Anita Allen, Mrs. E. Artman, Rose Anthan, Mabelle Adams, Florence Ackley.

Bagley, Nettie, Grace Belmont, Agnes Bourougha, Mrs. Harry Bloodgood, Peggie Ballow, Olive D. Byron, Eva M. Bennett, May Bouton, Anna Barton, Ethel D. M. Baboer, Lizzie Booth, Clara Blandick, George Black, Minta Blair, Jessie Beasley, Georgia Bryton, Edith Bell, Sallie Boyd, Lottie Blackford, Maggie Breyer, Julia Booth, Edna Bert, Florida Bellaire, Ella Baker, Maude Beaumont, Lillian Bayer, Helen P. Bancroft, Nan Blancke, Bessie Baldwin.

Crabtree, Lotta, Claire Crawford, Della Clark, Helen Chester, Toby Craige, Josephine Clayton, Gussie Taylor Carter, Patricia Claire, Clarice Cusack, Willette Cullum, Blanche Curtis, Phyllis Carrington, Lillian Carleton, Blanche Colvert, Miss E. M. Cooke, Jessie Cardownie, Cecyl Cornyng.

Delmar, Madeline, Margaret Dills, Helen E. Davidge, Jane Dora, Mable Douglas, Bessie Dudley, Gertrude Dalton, Daisy Dean, Effie B. Darling, Ada Delmore, Helen Drew, Cad Delmore, Mabel Dixey, Alice S. Davenport, Kate T. Doyle, Gertrude Davis, Bonnie J. Delvacqua, Laura Deane, Gladys Dumas, Jessica De Wolf.

Elbers, Carolyn, Minnie S. Emmett, Maude Earle, Zula Ellsworth, Lorna Elliott, Josephine Ebey, Laura Easthroobe, Bessie Evans, Pearl Emmett, Stella Evans.

Freese, Della, Ethel Fuller, Lelia Frost, Anna Pittsburgh, Mary E. Forbes, Pauline Frederick, Minna Ferry, Ethel Fairbanks, Grace Farrell, Kathryn W. Fitts, Maud Franks, Susie Fisher, Frankie Franklin, Louise Foster, Maggie Fielding.

Gley, Paula, Dessa Gibson, Louise Galloway, Beatrice Galdos, Marie Garner, Marie Glazier, May Gunderman, Cazne Grant, Mamie Glicka, Florence W. Gordon, Marjorie Gray, Nellie F. Greene, Kate Gilmore.

Hall, Isabella, Anna Hoffman, Maude Hoffman, Eugenie Hayden, Bella Hane, Vinnie Hawkins, Grace Hayward, Ruth Hayes, Alberta Hadley, Grace Hunter, E. Emma Hunt, Ada Hall, Madeline Haslett, Emma Hill, Beatrice Haththorn, Beryl Hope, Edith Hamilton, Lucia Hartford, Hazel Harrison, Veta Henderson, Florence Heyward, Emma Haynes, Florence Hamilton, Amanda Hendrix, Evaline Haynes, Margaret Hastings, Pauline Howard, Frankie Halbach, Grace Hammond, Helen H. Healy.

Irving, Eva, Maude Ingram.

Jansen, Maria, Sally Johnson, Esther Johnson, Elsie Jenkins.

Karr, Louise, Mrs. Orlin Kyle, Lillian Kembel, Willette Kershaw, Norma Kruger, Dolly Kemper, Jane Kennark, Margaret Kingore, Mary Karr, Josephine Kirkwood, Bertha Krieghoff, Mrs. Geo. S. Knight, Grace Kimball.

Lewis, Isabel P., Ruth Latimore, May Lambert, Tan Lloyd, Elsie Lillian, Lucy Lamberton, Lillian Lee, Mrs. J. F. Leonard, Ruth Langdon, Loretta Long, Josephine Loveth, Nellie Lindroth, Mrs. Fred La Mar, Lee Leland, Marie Le Clair, Amy Lee, Daisy Lucas.

Morton, Jenne, Mattie Martz, Louise Margaret, Ada Minetta, Margaret Merriman, Marshall Sisters, Bertha Malone, Juliet Moore, Daisy Markham, Minnie Methal, Vera Mariella, Elsda Mapstow, Madline Martland, Clara T. Moore, Lillian Maurt, Leo Mordaunt, Florence Mendoza, Mrs. Sam Mylie, Florence Mega, Eva Marsh, Minnie Martrit, Cecil Marion, Irene Mears, Helen Maye, Ada Mansfield, Mabel Merlyn, Jeanette Mayhew, Lou Middleton, Olive Madison, Lena R. Millay, Loulla Marshall, Gertrude Merrill, May McCabe, Mrs. C. D. Mackay, Miss C. McGrath, Emily Macpherson, Violet McMillen, Christie McDonald, Molly MacLaren, Regina McAvoy.

Norton, Maude, Lulu Nichols, Mae Naudair, Grace T. Newell, Grace Nile, Mollie J. Newell, Marie Nash.

Oaker, Jane, Mrs. Geo. Odell.

Paulton, Jessie R., Mignon Phillips, May Page, Dorothy Price, Bessie Pierre, Dora Price, Mrs. C. E. Pendleton, Leslie R. Preston, Margaret Pitt, Patrice.

Roberts, Corielle, Jane R. Reed, Adelaide Reeves, Fanchon Remington, Lendie Roth, Marie Rawson, Olive Roberts, Lila Russell, Mae Reid, Adele Rowland, Zelma Rawlston.

Spencer, Grace, Christine H. Shall, Louise Skillman, Laura D. St. James, Evelyn Saxton, Barbara Swager, May Stuart, Laura A. Sawyer, Mrs. J. R. Stockdale, Emma Stockman, Fay Stewart, May Spottswood, Bessie Skeer, Mrs. St. Onge, Alice Simmons, Katherine Standish, Lillian Shafter, Jessie J. Storey, Lillian Schovelin, Marie St. John, Violet Staley, Emma Sylvia, Clara R. Smith, Lancy Sherwyn, Bee Stillman, Ruth St. Claire, Lydia Sargent, Hermine Shone, Delia Sullivan.

Turner, Helen R., Agnes Templeton, Elisabeth Taylor, Emily Tynan, Mrs. Geo. Tarlox, Gladys Turner, Ivy Troutman.

Uant, Charlotte.

Vlerin, Baby, Mrs. Vibert.

Wesner, Ida, Katherine Warner, Katherine White, Essie Wilson, May Wilkes, May Williams, Mrs. Reg W. Wells, Mrs. L. P. Weld, Blanche West, Blanche Wilmot, Anna Williams, Florence Willy, Helen Wilmer, Hilda Warren, Marion A. Walker, Ida Werner, Celia M. Warde, Clara Walker, Edith C. Warren, Mrs. Tom Waters, Vivian Wayne, Estelle Wentworth, Marie Etta Welsh, Marie Wainwright.

Yost, Lillian Weeden.

MEN.

Adelf, Jno., Frank Ardell, D. R. Allen, Harrison Armstrong, Lou Ashbaugh, Jack Andrew, Jno. Arthur, J. F. Arnold, Harry P. Andrews, Waldemar F. Albert.

Beckwith, Wm., Harry G. Bates, Fred'k Bowers, Alf. E. Baron, Frank Barry, J. Frank Burke, S. P. Bender, Alex Bevan, Cass Burt, Herman Brandt, Earl Benedict, Thos. Benton R. Hood Bowers, Willard Bohman, Wm. Broderick, Frederic A. Bishop, Alf. Britton, Roger Barker, Herbt. K. Betts, G. M. Belden, A. P. Bucher, Chas. H. Boyle, Harry M. Burnham, Ralph Brown, Miller Bacon, Frank Beamish, Creemont Barkland, Chas. Burke, J. Bearhope, Howard Boulden, Chas. E. Bunnell, C. W. Burrell, W. C. Boyd, Frank Barry, Jas. F. Belden, Andrew M. Buckley, Isaac Bull, Frank Bostock, F. A. Brown.

Cleary, Robt. R., Osborne Clemson, Edw. Cosgrove, W. G. Cohin, Chas. Coleman, Wm. Carlisle, Harry A. Conklin, W. C. Cunningham, Fred'k Conger, Ernest Crawford, Ward Caulfield, Geo. Clancy, Edwin A. Clark, Fred Clayton, S. H. Cuyler, F. Hall Crane, Murray Carson, A. L. Cunningham, Clyde Crawford, Joe T. Chaille, Ralph Cummings, W. R. Cox, Jack Conlon, Howard Canfield, Jno. E. Crane, Rich'd P. Crolius, Frank Campeau, Jas. Clark, Ray Clements, Allene Colin, Sam Chadwick, Frank Currier, J. J. Conway, Will D. Corbett, Ray W. Comstock, Walt. Chester, Thos. G. Carrill, Robt. D. Cain, Arthur Cunningham, P. P. Craft, Geo. Clarke.

Day, Thos., Edw. De Courcy, Frank Deane, David Davies, Will Deshon, Edw. D'Olaz, W. J. Deming, Campbell Donalds, Arthur Deming, R. D. Davenport, Marvin Dana, Aubrey De Wolf, Jas. H. Dalton, Cliff Dempsey, Jno. Dunnett, Jas. A. Donnelly, Frank De Vernon, Wm. H. Depont.

Edwards, Henry R., W. C. Elmendorf, M. Melville Ellis, Roydon Erlynne, Harry O. Edwards, Paul Edward, Franz Engenlet, Geo. Elmore.

Flynn, Dan'l V., Eugene Frazier, J. J. Fitz Simmons, Stiles Fiske, R. Freeman, Morris Frank, P. M. Felton, Robt. Fitz-Maurice, Geo. Fairchild, Geo. I. Field, Barney Fagan, Ed D. Fiske, Geo. Fox, Harry Fielding, Eddie Flavelle, Jack M. Ferguson, Louis J. Fossl, W. D. Fitzgerald, Bobby Fountain.

Gibson, Wm., Peter Garney, Chas. A. Goettler, R. J. Glindiming, L. F. Gottschalk, C. Grant Gardner, Edw. P. Gateley, Gilbert Gregory, W. M. Gray, W. M. Goodhue, Dan Gordon, Walt. Gale, Chas. W. Gilder, Chas. Guyer, Edwin F. Galligan, Jas. A. Galvin, Jere Grady, Joe Gilman, R. R. Griffen, Jas. Gaesner, Lou Goodhart.

Herbert, Jas. M., H. Hancock, G. Wm. Harris, Henry Hahn, Brandon Hurst, Ferd Hight, Wm. H. Hackett, Arthur E. Hawkes, Chas. Hallack, Alf. M. Humes, Harry Hank, Ben Hassen, Siegfried Hafstein, Edward Hogan, Cortland B. Hopkins, Max Hooper, Harry Helms Mike Hefferman, Frank W. Hill, Harry R. Hodgins, Arthur Hurleigh, Jas. C. Husted, Harry M. Holden, H. K. Hexter, Paul Hillis, Victor Harvey, Ellis Hendrix, Harry Huntington.

Ill, Chas., Frank O. Ireson, Robt. Irving.

Justice, Francis, Billy Juniper, Ben Jansen.

King, Chas., Jas. Keane, Frank Kilday, Chas. A. Kenyon, Paul Kruger, Jacques Kruger, Bolasny Kiralfy.

Lawford, Ernest, Del Lyons, Orid B. Lewark, Robt. Lorraine, Wm. Lee, Jas. R. Lee, Jack Loftus, W. Pratt Lewis, Lester Lonergan, Alb. Lando, Fred S. Lee, Chas. Lloyd, Geo. Lydacker, Ed S. Lester, Geo. S. Leonard, Jos. Le Brandt, Edw. Latell, Geo. W. Leach, Jr., Lyman Bros.

Madden, Wm., Thos. Mulhearn, R. H. Marston, Frank Mills, Ames J. Myers, Julian Myers, Fred Miller, Jno. D. Murphy, Louis Mitchell, Jos. M. Meyers, D. Craig Montgomery, W. A. Miller, Don C. Manning, Dan Marble, Henry B. Marks, Robt. B. Monroe, Gus Muilane, Chas. Marks, Tom Mack, Robt. Mack, Eugene McIntyre, J. E. McGinley, Alf. McIntosh, B. J. McOwen, Jas. B. Mackey, Norval MacGregor, Jas. McKeven, Andy McKay, Robt. McDowell.

Norman, Howard, Herman Noble, Geo. H. Niswender, Phin W. Nares, Frank Norcross, T. J. Nimline.

Physioc, Joe, Chas. Page, Dr. S. S. Partello, Geo. Provere, Wm. Philbrik, Geo. Paxton, E. D. Price, Chas. Parr, E. V. Phelan, Wm. A. Pielock, W. B. Patton, Thos. W. Prior, Martin Pache, Walton Pyre, Louis Peters, P. F. Park, Eben Plympton, Alf. G. Pike.

Russell, Frank, W. A. Reynolds, J. B. Reynolds, Jno. A. Rose, Isadore Rogers, Mgr. Rodney, Chandos Radcliffe, Warren A. Rodgers, J. A. Raynes, B. J. Reilly, Thos. Rankine, W. W. Randall, Al. Reeves, Harry Reavy, Edward Raye, Maurice Robinson, Austin F. Root, A. B. Rickert, W. B. Ross, Leonard Rowe, Geo. R. Reese.

Short, Hassard, Harry Silverman, Thos. J. Shelds, Jas. Schrode, Wallace Shaw, Will G. Slider, C. H. Sergel, Willard H. Stevens, Herbert Sears Temple Saxe, Ford Sterling, G. Soule Spencer, Walt. Soderling, Edw. R. Salter, A. R. Seelen, W. J. Sully, Walt. Spencer, Antonia Straze, Geo. St. Clair, Dexter Smith, Martin Streeter, J. R. Stockdale, Geo. C. Staley, Geo. H. Summers, Dave Seymour.

Travers, Henry, Frank H. Turner, Guy Tully, Carl Torwood, Geo. Thomas, Otis B. Turner, Stuart Tabor, Fred Tiden, T. D. Toomis, Otis Turner, Selby Tapsfield, Harry Taylor, Harry J. Thomas, Harry T. Thompson, N. A. Tait, Edgar Temple, Joe Troxler.

Udell, Chas.

Van Hoose, Ellison, J. D. Van Epps.

Webster, Harry A., Ned Woodbury, Harrison J. Wolfe, J. Randolph Waters, Harry Williams, W. A. Whitacar, Arthur L. Wood, Sammy Watson, Lon B. Williams, Jos. Walsh, Fred Weston, W. H. Windon, Rolland Wallace, Eugene Wiener, Arthur Weid, Chas. R. Whitwell, Claude Wood, Louis Wesley, Chas. Weston, E. A. Weil.

Young, Chas. A., Pierre Young, Jas. Young.

REGISTERED MATTER.

Nell M. Grant, Clara Paulet, Miss M. B. Moulton, Harry C. McIntyre, Jas. W. Guilditough, Frank E. Rowan, P. A. Demerest, D. H. Hunt, W. Rhodes.

Some English Criticisms of MISS MAUDE FEALY as FAIR ROSAMUND in Tennyson's BECKET, with Sir Henry Irving.

"The company supporting the distinguished actor is admirably suited in 'Becket.' Miss Maud Fealy is a winning Rosamund, who surprised the audience by the force with which she rises to the demands of a tragedy."

"Becket on Tuesday wrought such scenes of enthusiasm that the actor, as on Monday, was compelled to concede a speech, and Miss Maud Fealy was a success on this, her first appearance, here as Rosamund."

"As Eleanor Mrs. —— portrayed the jealous and malicious Queen to perfection. As a foil to her came Miss Maud Fealy, who made a dainty and winsome Rosamund. The little fair-haired beauty won the hearts of the audience at her first appearance, and kept them to the end. Her innocent confidence in the King and her absolute guilelessness were delicately and successfully worked out."

"To the character of Rosamund Miss Maud Fealy imparted grace and feminine charm."

"The beautifully written love scene at Rosamund's bower was played in a regal and convincing manner. The idealised Rosamund of Tennyson's conception was played with ingenuous charm by Miss Maud Fealy, who adequately conveyed the impression of guileless innocence in which the poet clothed her, much against the testimony of history. As heroic lovers Mr. —— and Miss Fealy were admirably restrained, and their share in the success of the performance was no mean one."

"A fair and winsome Rosamund was Miss Maud Fealy."

"The jealous Queen Eleanor was played with just the right blend of fiery anger and wounded dignity by Mrs. ——, and Miss Maud Fealy imparted a wistful sweetness to her 'Fair Rosamund.'"

"On Tuesday Lord Tennyson's historical play, Becket, was produced, Sir Henry appearing in the title-role. The leading lady in the play was Miss Maud Fealy. Much was expected from this clever actress, and she did not in the least disappoint her well wishers. Her delineation of Rosamund De Clifford was much admired. Her tenderness in the love scene was charming in its unaffected simplicity, but her most striking acting came in the romantic scene in which the life of Rosamund is threatened by Queen Eleanor."

"Two ladies there are who add much to the success of Becket, which is by no means a one-man drama—Miss Maud Fealy and Mrs. ——, the former as Fair Rosamund. It is impossible to speak too highly of Miss Fealy's acting. Like a frail spring flower—like the asphodel she treads in her bower—she appears in the midst of dark deeds and great oaths, making sunshine for distracted Henry of England; and, like the flower again, she is bruised in the strife. Such a sweetly sympathetic rendering of a delicate and beautiful part is rare indeed. The anguish of her timid soul is a haunting memory."

"Sir Henry was splendidly supported by Miss Fealy as Rosamund."

"Miss Maud Fealy played a graceful, tender and altogether charming Rosamund."

"On Tuesday night another rare treat was afforded playgoers here, for a magnificent performance of Becket was given before a crowded and most appreciative audience. Sir Henry was certainly at his best. He was very ably supported by Miss Maude Fealy, who made a very charming Rosamund, and won all hearts by her sweet and lovable impersonation. Loud and continued applause closed each act."

"Becket was witnessed by a very large audience on Tuesday. Sir Henry's interpretation of the Archbishop deeply and profoundly impressed the audience. Miss Maud Fealy as Rosamund made a most favorable impression; very striking was her acting in the scene in which the life of Rosamund is threatened by Queen Eleanor. There were loud demands for a speech, to which Sir Henry responded on the fall of the curtain."

"Miss Maud Fealy took the part of Rosamund De Clifford. Her acting was very fine. The curtain was twice raised at the end of the four acts. It was a triumph."

"Miss Maud Fealy, a newcomer to the veteran actor's ranks, distinguished herself as the Fair Rosamund."

"Becket was given on Tuesday, with Maud Fealy as the Rosamund, and the pretty American actress created an impression which was eminently delightful."

"The curtain had hardly descended on the final scene ere the walls of the theatre again re-echoed with a tumult of applause. There was not a man nor a woman in the house who did not join in the demonstration. Sir Henry bowed his acknowledgments some four times in company with the Rosamund of the occasion."

"Maud Fealy did excellently as Fair Rosamund, but it is an exacting and not particularly grateful part inasmuch as, in spite of its rightful claim upon the emotions, it must needs be overtopped by the greater character of the unbending Churchman. Miss Fealy's next best opportunity, one of which she made admirable use, was at the final scene in the Cathedral."

"In this act the audience is introduced to Rosamund, a fair, delicate, innocent creature, who has escaped from the seclusion of the beautiful nest Henry has made for her in the heart of a wood. Miss Maud Fealy as Rosamund at once won the sympathies of the audience by her beauty, tenderness and grace, and her sweet rich voice, trained to express the subtlest shades of feeling, in a way that commands admiration. The striking impression she made on her first appearance was strengthened as the play proceeded, and, excepting Sir Henry himself, no one was more worthy than she to share the triumphs of a memorable production. The opening of the second act shows Rosamund at her bower. The way in which this act was done was a triumph for Miss Fealy, Mr. Lawrence and the scenic artists. In the next act there is a striking scene near Rosamund's bower, which has been discovered by Eleanor and Fitzurse through the innocence of Rosamund's son. In the dramatic passages between Rosamund and Eleanor, Miss Fealy and Mrs. —— rose to heights greater than they had previously touched, the alternations between weak supplication and defiant dignity being wonderfully done by Miss Fealy. The act has a more dramatic conclusion when Becket intervenes just in time to prevent Eleanor thrusting her dagger into Rosamund. Words fail to do justice to the wonderful scenes in the Cathedral, in which both Sir Henry Irving and Miss Fealy are seen at their best. It is a great play, and its presentation by Sir Henry's company is great—adequate in every respect. To witness such a production is a privilege that people in the provinces rarely enjoy. The curtain was rung down amid vociferous applause, which was continued for some time, increasing when the curtain went up again and showed Sir Henry and Miss Fealy on the stage."

"On Tuesday Lord Tennyson's historical play, Becket, was produced, Sir Henry appearing in the title-role. The leading lady in the play was Miss Maud Fealy. Much was expected from this clever actress, and she did not in the least disappoint her well-wishers. Her delineation of Rosamund De Clifford was much admired. Her tenderness in the love scene was charming in its unaffected simplicity, but her most striking acting came in the romantic scene in which the life of Rosamund is threatened by Queen Eleanor."

"The whole thing is beautiful. A distinctive dignity is given to it by the very presence of Sir Henry Irving. The hour at which the play finished leaves only time to say that the acting was striking, notably that of Miss Maud Fealy."

"The Rosamund of Miss Maud Fealy came as a surprise to most people for its simple charm and directness. The season just about to commence will be made memorable by the revival of Becket under such glowing auspices."

"The performance went without a hitch, and Sir Henry's noble interpretation of the Archbishop roused the audience to oft-repeated and insistent calls. The new representative of Rosamund proved herself a worthy successor to Miss Ellen Terry. Miss Maud Fealy's tenderness in the love scene with the King was charming in its unaffected simplicity and helped her very greatly in making a favorable impression, but her most striking acting came in the dramatic scene in which the life of Rosamund is threatened by Queen Eleanor. Miss Fealy's intensity in this exacting part of the play was finely expressed."

"The Rosamund of Miss Maud Fealy, a beautiful American actress, was a charming performance, instinct with grace and refinement, and most tenderly pathetic in the scenes where the tragedy deepens."

Miss Maud Fealy played Rosamund with grace and charm and tenderness. She made her mark in the scene where she pleaded to her lord and greatly distinguished herself in the encounter with the Queen, where tearful prayers gave place to fiercest scorn.

"On the whole Sir Henry Irving is well supported. Miss Maud Fealy made a charming Rosamund and portrayed her emotions with skill and conviction."

"Sir Henry was ably supported. Miss Maud Fealy gave a highly pathetic picture of Fair Rosamund, looking the character to perfection."

"The tender interest shown by Becket for Rosamund derived added force from Miss Maud Fealy's simple and direct impersonation of the part. Whether in her dramatic encounter with the Queen or in the scene with her royal lover, Henry, and their child, Miss Fealy acted with real force and charming tenderness, her personal beauty adding to the general attractiveness of the character."

"A remarkable success was made by Miss Maud Fealy, although she occasionally betrayed her American origin in her voice, acted very simply and sweetly as 'Fair Rosamund.'"

"The part of the Queen was yesterday played by Mrs. ——, while Miss Maud Fealy took the part of Rosamund, which was one of Miss Ellen Terry's triumphs."

"We must congratulate the young American, Miss Maud Fealy, on her performance of Rosamund. Not only did she look the part of the maiden who, to speak somewhat paradoxically, loved so purely with an impure love, but she also acted it."

"As Rosamund Miss Maud Fealy had the advantage of great personal beauty, looking the part to perfection. She played throughout with much taste and sweetness, and in the trying scene with the Queen fairly rose to the occasion."

"Miss Maud Fealy made a pretty and girlish Rosamund. In her neat nun's dress, and with her golden hair done up in an artistic knot, she was particularly attractive."

"The great traditional scene takes place between Eleanor and Rosamund, in which both the accomplished actresses produced a profound impression upon a house that fairly hung upon the scene and applauded with enthusiasm at the close."

"Miss Maude Fealy makes a sweet, sensitive and simple Rosamund de Clifford, and gives full value to the pathos and prettiness of the part."

"Miss Maude Fealy proved a winning and graceful Rosamund, and quite held her own in the stormy scene with the wrathful Queen."

"The play undoubtedly went with spirit, and in Miss Maude Fealy Sir Henry has found a very gifted and charming leading lady. He has surrounded himself with a company of approved favorites."

"The King," a noted English publication, says: "As a leading lady Miss Fealy has, despite her youth, had much experience. She was with Mr. Gillette when only sixteen, playing Alice Faulkner in Sherlock Holmes, and before that had played Eunice in Que Vadis, in New York. Last week she achieved yet further success as Rosamund in Becket, which Sir Henry Irving presented for his farewell visit to Swansea."

"Sir Henry received valuable assistance from a competent cast, especially Miss Fealy, a young American actress, who made a sweet and winning Rosamund."

"Reference must also be made to the superb acting of Miss Maude Fealy as Rosamund."

"However it may outrage history, Lord Tennyson's conception of Rosamund as an innocent and deceived woman, and thus not unworthy morally of the protection of the ascetic prelate, supplies a fine motive to this portion of the play, and with Miss Maude Fealy as Rosamund, justifying the character alike by personal charm and purity of aspect and demeanor, the profound tenderness of the Archbishop, so beautifully and paternally conveyed by Sir Henry, found ample justification."

"Maude Fealy as Rosamund gave a very tender rendering. She was most convincing in the scene in Rosamund's bower. Last night every one was curious to see Miss Maude Fealy, who took the part of the fair Rosamund. She is a young American actress, only nineteen, and picture post cards and magazine illustrations have already made us familiar with her features. It was a surprise, to me at any rate, to find that she was so very tiny—indeed, an ethereal looking Rosamund, whom a breath might conceivably have blown away. But how graceful she was, and her pretty, long, straight gowns accentuated the slimness of her figure! At first when she appeared she wore a quaint dress of cream satin quilted with threads of gold, and she wore upon her head a little gold cap, and over it, for purposes of disguise, a black veil also run with gold. In this she looked just the simple maiden that Tennyson makes her; but even more fragile and innocent looking was she in her loose dress of iliac accordion chiffon with wink-like sleeves and a broad band of faintly tinted embroidery bordering the material everywhere. Her fair hair hung to her waist in two long plaits, and her face was pale, and her big eyes always serious and wistful."

"And Rosamund De Clifford, whose original interpretess now sits by the fire of domestic comedy, fell to Miss Maude Fealy, an American actress, who invests the part with every physical charm."

"Miss Maude Fealy made her first appearance for the week as Rosamund De Clifford, and charmed the whole audience by her youthful grace. She looked the fair Rosamund to perfection, and, like Sir Henry, she spoke the late laureate's lovely lines with delightful and expressive cadence."

"And Fair Rosamund stood forth, as from the sad pages of history and legend, lovely, winsome, and true-hearted, yet still capable of courage and the righteous anger that belongs to a nature molded by centuries of descent."

"Sir Henry Irving has secured in the American actress, Miss Maude Fealy, a singularly graceful Fair Rosamund. I should call Miss Fealy an etherealised Winifred Emery, who, it may perhaps be forgotten, also was associated with the best traditions of the classic Lyceum management as 'understudy' to Miss Ellen Terry."

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A YANKEE CIRCUS ON MARS AND THE RAIDERS: New York city April 13—indefinite.
AN ARISTOCRATIC TRAMP: Chicago, Ill., June 4-10.
ALL AROUND CHICAGO (W. A. Brady, mgr.): Chicago, Ill., April 30—indefinite.
BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Toronto, Can.—indefinite.
CHECKERS: Pittsburgh, Pa., May 29-June 10.
CLARKE, HARRY CORSON: Pueblo, Col., May 30-July 8.
CREIGHTON, BERTHA: Portland, Ore., June 5—indefinite.
DORA THORNE (Rowland and Clifford, mgrs.): St. Paul, Minn., June 4-10.
DOWN OUR WAY: New York city June 5-10.
DREW, JOHN: San Francisco, Cal., May 29-June 10.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): San Francisco, Cal., June 5-17.
GOODWIN, N. C. (Geo. J. Appleton, mgr.): Los Angeles, Cal., June 6-10, San Francisco 12-24.
HELLO, BILL: Saranac Lake, N. Y., June 20.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Milwaukee, Wis., June 4-10, Pittsburgh, Pa., 12-17.
KITTY: Iron Mountain, Mich., June 14.
MALLORY, CLIFTON: Woodsport, N. Y., June 8-10.
MANSFIELD, RICHARD: Detroit, Mich., June 5-7.
MRS. WIGGS OF THE CABBAGE PATCH: Rochester, N. Y., June 5, 6.
MY FRIEND HOGAN: Saranac Lake, N. Y., June 8.
MY WIFE'S FAMILY: Saginaw, Mich., June 4-7.
NETTIE THE NEWSGIRL: St. Paul, Minn., June 4-10.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Seattle, Wash., June 4-6, North Yakima 7, Spokane 8, Anaconda, Mont., 9, Helena 10, Butte 11, 12, Bozeman 13, Billings 14, Fargo, N. D., 16, Duluth, Minn., 17.
OLD ARKANSAW: Michigamme, Mich., June 7, L'Anse 9, Atlantic Mine 10, Lake Linden 11, Ontonagon 12, Brookland 14, Greenland 15, Crystal Falls 16, Florence, Wis., 17.
ON SATAN'S MOUNT: Boston, Mass., May 29-June 10.
ROBERTS, FLORENCE (Fred Belasco, mgr.): San Francisco, Cal., May 29-July 8.
SHEA, THOMAS E.: Toronto, Can., May 22—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE: Sioux City, Ia., June 6, Des Moines 7, Milwaukee, Wis., 8-10.
THE BANKER'S CHILD (Harry Shannon, mgr.): Custer, S. D., June 8, Edgemont 10.
THE CONVICT'S DAUGHTER: Pittsburgh, Pa., June 5-10.
THE FACTORY GIRL: Butte, Mont., June 20, 21.
THE FINANCIER: Butte, Mont., June 28, 29.
THE HEIR TO THE HOORAH (Mart W. Hanley, mgr.): New York city April 10—indefinite.
THE MISSOURI GIRL (Eastern; Fred Raymond's): Exeter, N. H., June 6, Norway, Me., 7, Damariscotta 8, Rockland 9, Vinal Haven 10, Camden 12, Belfast 13, Ellsworth 14, Bar Harbor 15, Stonington 16, Booth Bay Harbor 17, Brunswick 19.
THE ROLLICKING GIRL: New York city May 1—indefinite.
TRACY THE OUTLAW (Ritter and Fanahan, mgrs.): Milo, Me., June 6, Brownville 7, Dexter 8, Newport 9, Pittsfield 11, Hartland 12, Madison 13, Clinton 14, Solon 15, North Anson 16.
UNCLE TOM'S CABIN (C. W. Langsaff's): Bradenville, Pa., June 6, Derry 7, Bolivar 8, New Florence 9, South Fork 10.
UNCLE TOM'S CABIN (Morgan and Howe's): Saxonburg, Pa., June 6, Ford City 7, Kittanning 8, Mosgrove 9, Red Bank 10.
UNCLE TOM'S CABIN (Phillips and Daly's): Patton, Pa., June 6, Hastings 7, Coalport 8, Irvona 9, Mahaffey 10.
UNCLE TOM'S CABIN (Western; Wm. Kibble, mgr.): Knightstown, Ind., June 6, Greenfield 7, Martinsville 8, Duquoin, Ill., 15, Herren 16, Murphysboro 17, Anna 19.
YOUNG BUFFALO, KING OF THE WILD WEST: Baltimore, Md., May 29—indefinite.

STOCK COMPANIES.

ADAIR, GREGG AND ADAIR (Johnny Adair, mgr.): Grafton, W. Va., June 1—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARCADE: Toledo, O.—indefinite.
BAKER THEATRE: Rochester, N. Y., May 27—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.
BALDWIN-MELVILLE: New Orleans, La.—indefinite.
BELASCO AND MAYER: Portland, Ore.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BISHOP'S PLAYERS: San Francisco, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROADWAY DRAMATIC (Frank Reicher, mgr.): Brooklyn, N. Y., May 29—indefinite.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CAZELLE'S FRENCH DRAMATIC: New Orleans, La.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
CALDWELL: Omaha, Neb., May 13—indefinite.
CINCINNATI (Geo. F. Fish, mgr.): Philadelphia, Pa., May 29—indefinite.
CLAYTON, UNA: Montreal, Can.—indefinite.
COLONIAL: Cleveland, O., May 15—indefinite.
COLUMBIA: Newark, N. J.—indefinite.
COLUMBIA THEATRE: Chicago, Ill.—indefinite.
COLUMBIA THEATRE: Washington, D. C., May 15—indefinite.
COOK'S OPERA HOUSE: Rochester, N. Y.—indefinite.
COURTENAY (Wm. Courtenay, mgr.): Albany, N. Y., May 8—indefinite.
COURTNEY: Duluth, Minn.—indefinite.
COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa.—indefinite.
CURTIS: Denver, Col.—indefinite.
CUSHMAN-ST. CLAIR: St. Joseph, Mo.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., May 20—indefinite.
DE VERNON, VAIL: San Diego, Cal.—indefinite.
DIEMER: Springfield, Mo.—indefinite.
DOUGLAS, BYRON: Toledo, O., April 23—indefinite.
EMPIRE (Max Falkenhener, mgr.): Cleveland, O., Feb. 20—indefinite.
EMPIRE THEATRE: Portland, Ore.—indefinite.
FARNUM, WILIAM: Buffalo, N. Y., May 1—indefinite.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Portland, Me.—indefinite.
FERRIS: San Francisco, Cal.—indefinite.
FERRIS: St. Paul, Minn.—indefinite.
FERRIS: Omaha, Neb., May 14—indefinite.
FIELDING: Indianapolis, Ind., May 15—indefinite.
FOREPAUGH'S: Philadelphia, Pa., May 8—indefinite.
GERMAN THEATRE (Heineman and Welb, mgrs.): St. Louis, Mo.—indefinite.
GLASER, VAUGHN (A. C. Robinson, mgr.): Detroit, Mich.—indefinite.
GRAND VALLEY PARK: Brantford, Conn., May 22—indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.
HART'S: Philadelphia, Pa.—indefinite.
HATHAWAY THEATRE: New Bedford, Mass., May 8—indefinite.
HEATH, GEORGE: Rochester, N. Y.—indefinite.
HOPKINS' (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—indefinite.
HOWARD: Chicago, Ill., April 24—indefinite.
KEIM, ADELAIDE: New York city, June 17.
KEITH (Del Lawrence, mgr.): Spokane, Wash., Feb. 5—indefinite.
LAFAYETTE (Dr. M. Campbell, mgr.): Detroit, Mich., April 30—indefinite.
MILWAUKEE GERMAN: St. Paul, Minn., May 8—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NATIONAL THEATRE: Rochester, N. Y., May 1—indefinite.
NEW CURTIS: Denver, Col., May 8—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
ODEON: St. Louis, Mo., Dec. 6—indefinite.
POLI'S: Bridgeport, Conn., May 15—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
RYAN, DANIEL: Albany, N. Y., April 24—indefinite.
SAAKE'S GERMAN THEATRE: Philadelphia, Pa.—indefinite.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Schenectady, N. Y.—indefinite.
SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15-June 10.
STANDARD (Darcey and Speck, mgrs.): Philadelphia, Pa.—indefinite.
STATER'S: Oklahoma City, Okla.—indefinite.
TRENT: Trenton, N. J.—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VAN DYCK (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—indefinite.
WALLACE, FRANK (Frank Wallace, mgr.): Knoxville, Tenn., April 3—indefinite.
WEST END (J. H. Washburn, mgr.): St. Louis, Mo., May 2—indefinite.
WIEDMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WOODHULL: Dayton, O., May 15—indefinite.
WOODWARD: Kansas City, Mo.—indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK: Natchez, Miss., June 19-July 1.
BENTON'S COMEDIANS (Perce R. Benton, mgr.): Muskogee, I. T.—indefinite.
BERRY STOCK: Frankfort, Ind., June 5-10.
BESSY, JACK: Kewanee, Ill., June 5-10.
BOOTH, VIRGINIA (A. B. Crawford, mgr.): Elwood City, Pa., June 5-10, Grove City 12-17.
BRANDON, HOWARD, THEATRE (Western; Howard R. Brandon, mgr.): Leadstown, Minn., June 4-10, Osceola, Wis., 12-17.
BRANDON, HOWARD, THEATRE (Eastern): Spring Valley, Wis., June 4-10, Cumberland 12-17.
BROWNING, FLORA: Roanoke, Va., June 5-10, Lynchburg 12-17.
BURT'S COMEDY: Peru, Ind., June 5-10.
BUSSEY STOCK: Oskaloosa, Ia., June 4-10.
CARTER'S COMEDIANS (Western; F. C. Carter, mgr.): Mineral Wells, Tex., May 29-June 10.
COLONIAL STOCK: Sherbrook, Can., June 5-10.
CUTTER STOCK (Wallace R. Cutter, mgr.): Mansfield, O., June 5-17.
DE VONDE, CHESTER, STOCK: Halifax, N. S., May 29-June 10.
DAVIS, LARA, STOCK: Natchez, Miss., June 5-17.
DILGER-CORNELL (W. E. Cornell, mgr.): Sayre, Pa., June 5-July 8.
FLEMING, MAMIE (W. H. Gracey, mgr.): Atlantic City, N. J., June 5—indefinite.
FRENCH, IRVING: Wausau, Wis., June 5-7, Antigo 8-10.
FULTON BROTHERS' STOCK: Lincoln, Neb., June 5-Sept. 2.
GRINDELL-DAVIS (D. E. Grindell, mgr.): Merrill, Wis., June 5-11.
HALL, DON C.: Chicago, Ill., May 25-June 25.
HARRINGTON STOCK: Princeton, Ind., June 4-11.
HAYWARD, GRACE: Omaha, Neb., May 8-Sept. 2.
HERALD SQUARE STOCK: St. Andrews, N. B., June 5-10, Fredericton 12-17.
HOYT'S COMEDY (H. G. Allen, mgr.): Chicago, Ill., May 22-July 17.
HUNT STOCK (M. A. Hunt, mgr.): Cheboygan, Mich., June 5-10.
IMPERIAL STOCK (Geo. H. Hamilton, mgr.): San Antonio, Tex., April 10—indefinite.
JACKSON'S COMEDIANS: Mobile, Ala., May 29-June 10.
JANSEN-HERR: Rockland, Ill., June 4-10.
JEAKINS, CLARE (J. W. Leigh and C. J. Moore, mgrs.): Arapahoe, Okla., June 5-10, Geary 12-17.
KELLAR STOCK: Trinidad, Col., March 26-Aug. 12.
LEWIS, DOROTHY: Saranac Lake, N. Y., June 12-17.
LYCEUM STOCK (E. G. Grosjean, mgr.): Texarkana, Tex., May 29-June 10.
LYRIC STOCK (L. L. Greene, mgr.): Malone, N. Y., June 4-10.
McDONALD STOCK: Santa Fe, N. M., June 5-10.
MARKS BROTHERS: Perth, Can., May 22—indefinite.
MARKS, TOM (Tom Marks, mgr.): Eveleth, Minn., June 5-10, Two Harbors 12-17.
MATHES, CLARA: Vancouver, B. C.—indefinite.
MOREY STOCK (La Comte and Flesher, mgrs.): Keokuk, Ia., May 29—indefinite.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va., April 24—indefinite.
OSMAN STOCK (Jno. Osman, mgr.): Staunton, Va., June 4-10, Covington 11-17.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 15—indefinite.
PAYTON SISTERS (Dan S. Holt, mgr.): Montgomery, Ala., May 29-June 17.
PETER'S PLAYERS: Waterville, Kan., June 5-7, Greenleaf 8-10.
POWER BROTHERS: Roanoke, Va., June 5-10, Lynchburg 12-17.
RENTFROW'S JOLLY PATHFINDERS: Mineral Springs, Tex., June 5-7.
SHERMAN AND PLATT STOCK: Calgary, N. W. T., May 8-June 19.
TUCKER STOCK (Mack Brothers, mgrs.): Phoenix, Ariz.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Springfield, Ill., May 29—indefinite.
VERNON STOCK (Benj. B. Vernon, mgr.): St. Thomas, Can., May 22—indefinite.
WALLACK'S THEATRE (Dubinsky Brothers, mgrs.): Rock Island, Ill.—indefinite.
WELLS-DUNNE-HARLAN COMEDY: Atlanta, Ga., May 29-June 10, Richmond, Va., 12-17.
WINNINGER BROTHERS' OWN: Grand Rapids, Wis., June 5-11, Wausau 12-18.

OPERA AND EXTRAVAGANZA.

CASTLETON OPERA: Milwaukee, Wis., May 21-June 24.
DANIELS, FRANK: New York city April 24—indefinite.
DELAMATER MUSICAL COMEDY: Richmond, Va., June 5-10.
EMPIRE MUSICAL COMEDY: Columbus, O.—indefinite.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
FLORODORA (Fisher and Ryley, mgrs.): Boston, Mass., April 24—indefinite.
HUMPTY DUMPTY (Ernest Cooke, mgr.): Lawrence, Mass., June 5-10, Pawtucket, R. I., 12-17.
IT HAPPENED IN NORDLAND: Chicago, Ill., May 28-June 10.
LIFTING THE LID: New York city June 5—indefinite.
MARYLAND OPERA: Baltimore, Md., May 1—indefinite.
ORPHEUM OPERA: Brooklyn, N. Y., May 29-June 17.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Omaha, Neb., June 5-10, Kansas City, Mo., 11-17.
ROCIAN'S OPERA: Winnipeg, Can., May 24—indefinite.
SCHUMANN-HEINK: New York city June 5-17.
THE EARL AND THE GIRL: Boston, Mass., May 15—indefinite.
THE GIRL FROM PARIS: St. Louis, Mo., May 28—indefinite.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Boston, Mass., May 29—indefinite.
THE ROYAL CHEF (Shubert Bros., mgrs.): Philadelphia, Pa., April 17—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILLIAMS OPERA: Mountain Home, Ida., June 5-7, Pocatello 8-10.
WILLS MUSICAL COMEDY (Jno. B. Wills, mgr.): St. Louis, Mo., May 28-June 26.

MINSTRELS.

DONNELLY'S, TOMMY (Jack W. Stoops, mgr.): Paterson, N. J., June 5-17.
KERSAND'S, BILLY (C. J. Smith, mgr.): Cincinnati, O., June 4-10.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Montreal, Can., June 5-10, St. Hyacinth 12-17.
TWENTIETH CENTURY (Frank Cushman, mgr.): Altoona, Pa., June 5-10.
VOGEL'S, JOHN W.: Atlantic City, N. J., May 22—indefinite.

VARIETY.

BOWERY BURLESQUERS: Buffalo, N. Y., June 5-10.
CHERRY BLOSSOMS: Cleveland, O., June 5-10.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Baltimore, Md., June 5-10.
WINE, WOMAN AND SONG: Washington, D. C., June 5-10.
YANKEE DOODLE GIRLS (Jack Singer, mgr.): Brooklyn, N. Y., May 29-June 10.

CIRCUSES.

BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.
BOWERS, W. H.: Lorain, O., June 6, Toledo 7, Lima 8, Muncie, Ind., 9, Indianapolis 10.
BUFFALO BILL'S WILD WEST: Paris, France, April 24—indefinite.
CANADIAN FRANK'S: Avoca, Minn., June 6, Slayton 7, Woodstock 8, Pipestone 9.
CASTELLO AND GRAVES: Mexico, N. Y., June 6.
COLE AND ROGERS: Spencer, W. Va., June 6, Ripley 7, Point Pleasant 8, Middleport, O., 9.
EMPIRE: Lilly, Pa., June 6, Gallitzen 7, Cresson 8, Spangler 9.
FLOTO'S (Frank Tammen, mgr.): Missoula, Mont., June 6, Butte 7, Dillon 8, Idaho Falls 9, Montpelier 10.
FOREPAUGH AND SELLS': Faribault, Minn., June 6, Iowa Falls, Ia., 9, Denison 10.
GOLLMAR BROTHERS': Eau Claire, Wis., June 6, Rice Lake 7, Ellsworth 8, Olivia, Minn., 9, Ortonville 10.
LA MONT BROTHERS': Putnamville, Ind., June 6, Greencastle 7, Bainbridge 8, North Salem 9.
LEE BROTHERS': Attleboro, Mass., June 5, 6, Warren, R. I., 8, Whittenton, Mass., 9, 10.
PAWNEE BILL'S WILD WEST: Arcade, N. Y., June 6, Buffalo 7, Dunkirk 8, Erie 9, Conneaut 10.
RINGLING BROTHERS': Hartford, Conn., June 6, New Haven 7, Bridgeport 8, Waterbury 9, Holyoke, Mass., 10.
ROBBINS, FRED: Hyannis, Mass., June 6.
SILVER'S, BERT: Blanchard, Mich., June 6.

MISCELLANEOUS.

AUGUSTUS (Chas. Hine, mgr.): Altmonte, Can., June 5-10.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Milwaukee, Wis., June 5-30.
CRYSTALPLEX (Henry Walsh, mgr.): Caribou, Me., June 5-10, Van Buren 12-17.
DAMROSCH, WALTER, ORCHESTRA: New York City May 20-June 10.
ELLERY BAND: Cincinnati, O., April 27-June 23.
FITZGERALD'S SHOW: Lowville, N. Y., June 5-10.
HEWETT: Circle City, Alaska, June 15-24.
INNES AND HIS BAND: Portland, Ore., June 1-31.
KILTIES' BAND (T. P. J. Power, mgr.): Dublin, Ireland, June 5-7, Cork 8, Montreal, Can., 19, 20.
PARKER CARNIVAL: Springfield, Mo., June 5-10.
PATTERSON AND BRAINARD CARNIVAL: Clinton, Ill., June 12.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Barton, Vt.—indefinite.
PRYOR AND HIS BAND: Asbury Park, N. J., July 1-Sept. 9.
ROBINSON AMUSEMENT: Columbus, Ind., June 5-10.
ROYAL ARTILLERY BAND: Baltimore, Md., May 16-Sept. 18.
SLAFER AND HIS BAND (Wm. Slafer, mgr.): Brighton Beach, N. Y., June 9—indefinite.
SOUSA AND HIS BAND (Frank Christianer, mgr.): Philadelphia, Pa., May 27-June 10.
THE BOER WAR: Brighton Beach—indefinite.

(Received too late for classification.)

ANGLIN, MARGARET: Denver, Col., June 5-10.
CAMPBELL BROTHERS' SHOWS: Sioux Falls, S. D., June 6, Tyndall 7, Armour 8, Plankington 9, Chamberlain 10, Mitchell 12.
COHAN, GEORGE M.: Chicago, Ill., June 5-10.
CROSMAN, HENRIETTA: London, Can., June 6, St. Thomas 7, Woodstock 8, Bradford 9, Hamilton 10.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Louisville, Ky., June 10-23.
FORDHAM STOCK (Chas. Francis Nelson, mgr.): Dunkirk, N. Y., June 5—indefinite.
FRAWLEY, TIMOTHY: Pueblo, Col., June 6, Leadville 7, Grand Junction 8, Salt Lake, U., 9 10.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Vinton, Ia., June 5-10, Marshalltown 12-17.
MACK, BEN F., STOCK: Millbridge, Me., June 5-7, Cherryfield 8-10, Winter Harbor 12-14, Dover 15-17.
MORTIMER PLAYERS (Frederick E. Mortimer, mgr.): Savannah, Ga., June 6-10, Macon 12-17.
PIFF, PAFF, POUF: Chicago, Ill., June 5-10.
THE RED FEATHER: Grand Forks, N. D., June 6, Winnipeg, Can., 7, 8, Duluth, Minn., 9, 10.

OPEN TIME

ILLINOIS.—Chicago—Marlowe Theatre, Sundays in June and July.
IOWA.—Mason City—Parker Opera House, in June.
MINNESOTA.—Rochester—Metropolitan Theatre, June 12 to Aug. 12.
MISSOURI.—Louisiana.—Parks' Theatre, June and July.
OHIO.—Cambridge—Colonial Theatre, June.
OKLAHOMA.—Lawton—New Opera House, after Sept. 1.

MATTERS OF FACT.

Billy (Single) Clifford will appear next season in a new musical comedy, with music by Harry Von Tilzer and book by J. Harry Kingdon, a new author in the musical comedy field.

Attractions intending to visit Southern Ohio are invited to notice Beverly, a prospering little town in the Buckeye State, where Will M. Hoge has taken the management of the Opera House. Musical comedies and small operatic troupes are wanted.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Four Thoroughbreds (Coyne, Ardell, Laurence and Edwards), Adamini and Taylor, Mr. and Mrs. Browning, Lillian Mills and Elida Morris, Marvelous Le Page, Bert Baker, Schaefer, Stillwell and Schaefer, Daly and Devere, Archer and Croker, Esher Sisters, Willis Gardner, Carl Brehmer, vitagraph.

Keith's Union Square.

George Evans, Clayton White, Marie Stuart and company, Arthur and Mildred Boylan and company, Louise Wesley, Paulton and Doley, Louise Brehany, Keno, Walsh and Melrose, Dudley and Chesiyn, Bailey and Fletcher, Mr. and Mrs. Fred Lucier, biograph.

Proctor's 125th Street.

Charley's Aunt, with Etienne Girardot, William J. Kelley, Beatrice Morgan, James E. Wilson, Sol Aiken, Scott Cooper, Robert L. Hill, Mary Ryan, Helen Whitman, Mathilde Deshon, and others in the cast. Olio: Jolson, Palmer and Jolson, Watson and Morrisey, motion pictures.

Proctor's Fifth Avenue.

A Scrap of Paper, with Henry Woodruff, Katherine Grey, H. Dudley Hawley, Harold Hartsell, Frank J. McIntyre, Byron Ongley, Grayce Scott, Helen Tracy, and others in the cast. Vaudeville: Madame Emmy's pets, motion pictures.

Proctor's Fifty-eighth Street.

Oliver Twist, with Elita Proctor Otis featured as Nancy Sikes, supported by James Durkin, William Norton, Charles Arthur, Robert Rogers, Agnes Scott, Louise Mackintosh and others. Olio: Stone and Lind, motion pictures.

Proctor's Twenty-third Street.

Four Mortons, the Great Lafayette and company, May Robson and company, Ward and Curran, Howard and North, Colby and Way, Violet Dale, Davis and Walker, motion pictures.

Hurtig and Seamon's.

Arthur Byron (vaudeville debut), assisted by Kathryn Keyes, and Wallace Jackson, in The Mirage, by Paul Armstrong; Charles Guyer and Nellie O'Neill, Raymond and Caverly, James Richmond Glenroy, Irving Jones, the Flying Mephisto (European novelty), Townsend Sisters, Three Mosquitoes, John Le Clair, moving pictures.

Colonial.

Henry Miller, assisted by Laura Hope Crews, in Frederic Lemaitre; Dockstader's Tabloid Minstrels, Cheridah Simpson, Callahan and Mack, Sherman and De Forrest, Three Navarros, Mr. and Mrs. Jimmy Barry, Mayme Remington and her Buster Brownies, Paul Stephens, vitagraph.

Alhambra.

Jacob P. Adler and company, Mr. and Mrs. Sidney Drew, the Zancigs, Melville and Stetson, Cole and Johnson, Walter C. Kelley, Gillette's dogs, Clement De Leon, Mignani Family, vitagraph.

Paradise Gardens.

For the opening week of the roof-garden season Mr. Hammerstein presents To-To, the mysterious musician, a European novelty; Louise Gunning, Spessardy's bears and ponies, Stuart, the male Patti; Patty Brothers, Katie Rooney and her Yankee Doodle Girls, Galetti's monkeys, Three Yoscarrys, Ye Colonial Septette, Bud Snyder, Cooper and Robinson, Mlle. Martha, Taylor Twin Sisters, vitagraph.

Hippodrome.

A Yankee Circus on Mars and The Raiders, with Albert Hart, Felix Haney, Bessie McCoy and others in the cast. Olio: Colonel Gaston Bordevarry, Carre's animals, Marcelline, Barlow's and Powers' elephants, Perry Corwey and others.

Metropolis.

Bedini and Arthur, Watermelon Trust, Hickman Brothers, Lawrence and Harrington, Browning, Welp and company, Tascott, Rennier and Gaudier, Bertha Allison, moving pictures.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Edwin Stevens was the headliner of a pleasing programme, and his cleverly arranged monologue scored an emphatic hit. Alice Davenport, who was last seen here in Candida, made her vaudeville debut in a one-act play written by herself called Now. It is a serious offering, and owing to the excellent work of Miss Davenport and her associates held the interested attention of the audience from beginning to end. Miss Davenport appeared as Fanchonette Parot, a young Frenchwoman who is deeply in love with Richard Chetwyn. He is a married man, but Fanchonette is not aware of this until she receives a visit from his wife and little son, when the matter is made clear to her. After the departure of Mrs. Chetwyn Fanchonette makes up her mind to give him up. There is a strong scene between the man and woman, during which she places herself in a false light in order to arouse his anger and disgust, and as he leaves she sinks weeping on the floor. The part of Fanchonette affords Miss Davenport a splendid opportunity for the display of emotional power of a high order, and she scored a complete success. Lorna Elliott was excellent as Mrs. Chetwyn, and Master Richard Cubitt scored an individual hit as the child. Wayne Arey as Chetwyn and Adelaide Byrd as a maid completed the cast. Mr. and Mrs. Jimmy Barry revived their old success, A Skin Game, and again won laughs by the score. Julien Eltinge, a new female impersonator, who was originally a member of the Boston Cadets, succeeded in winning enough recalls to warrant the making of a speech of thanks. Mr. Eltinge's specialty consists of a couple of songs and a very graceful dance. His work is of a much better class than that of the average female impersonator, as it is of a refined order and is never in the least offensive. Reno and Richards kept things moving during their acrobatic comedy turn, which is excruciatingly funny. Paul Barnes had a hard place on the bill, but with the assistance of some new jests and a new song called "Never" he got along very smoothly. Frederick Voelker, the violinist, scored a hit with lovers of good music by an excellent performance on the violin. He was assisted by his wife at the piano. Belle Gordon, who was one of the most pleasing features of The Athletic Girl when it was done at the Colonial, returned to vaudeville and gave her really remarkable exhibition of bag-punching. Miss Gordon stands alone in this line of work, and in her hands the punching bag becomes a most interesting object. She has skill, accuracy, energy and ginger, and the way in which she made the leather sphere respond to the taps of her little fists caused the audience to break into frequent and hearty applause. Good, old, reliable John Healy, who is always original, made his accustomed hit. Terley's unique specialty was well received. The LaVine-Cimaron Trio did some excellent acrobatic and grotesque work. Alexis and Schall, James C. Morton and Mamie Diamond in a farce called My Brother's Honeymoon, and the biograph were also in the bill.

HURTIG AND SEAMON'S.—Laura Burt, assisted by her own company, headed the programme, presenting for the first time on any stage a new comedy sketch called Stop Thief, written for her by Edmund Day, and produced under the stage direction of Eugene Sanger. The plot deals with the adventures of a girl named Annie O'Hagan, who is a thief by profession. She is discovered robbing a flat, and makes her escape down a fire escape into the apartments of David Brice, who is a bank cashier, and, according to his own confession, is engaged in the robbing business himself. The girl is disguised in a man's overcoat and hat when she enters, but finding a trunk full of women's clothing, she manages to array herself in some of the finery in an adjoining room before the arrival of the police officers. Brice helps to save her from capture, and in return for his kindness she advises him to put back the money he had stolen, and they shake hands and promise to lead honest lives thereafter. The manner in which the girl escapes at the end of the comedy makes an excellent climax. Miss Burt played with much skill, and with her long speech, in which she spoke of the beauties of a strict adherence to the golden rule, she brought down the house. A little song called "The Model" was exquisitely done, and called forth hearty applause. C. W. Goodrich was excellent as the detective, and Franklin Munnelle was satisfactory as Brice. The business of the piece, arranged by Mr. Sanger, was most effective. Another new sketch was offered by Nina Morris, Arthur Hoops and company. It is called A Friend's Advice, and was written by Brandon Hurst. The story concerns a romantically inclined husband, who is married to a woman who appears to have no heart. A friend of the husband advises him to arouse the jealousy of his wife, and the usual letter is introduced with the customary result. The wife is furious; finds that she is really in love with her husband, and after mutual explanations are made, the prospects are that happiness will follow. Miss Morris made a handsome appearance, and played with great energy and humorous force, and Mr. Hoops as the husband supported her admirably. The sketch has many good lines and one or two cleverly arranged situations. Harry Le Clair made his reappearance in vaudeville and was cordially welcomed. His songs and fine costumes caused much favorable comment, and he was frequently applauded. McCue and Cahill made one of the real hits of the bill. They have exceptionally sweet voices that blend harmoniously, especially in the Irish song with which they open, and in the patriotic medley that closes their act. Their solos were also well rendered. Dorothy Russell had the assistance of an able-bodied man in a box when she sang "A Picnic For Two," and the chorus had to be repeated several times. Harry Thompson, the Mayor of the Bowery, had a few new character studies taken from life, and they were immediately recognized as faithful delineations of some of the strange residents of New York. Galetti's monkeys, Theo Julian, who has a very elaborate musical outfit; Carson Brothers, gymnasts, and the kinetograph rounded out the bill.

COLONIAL.—Albert Chevalier made his last appearances in America, for this season at least, and again won the plaudits of discriminating audiences by his extremely clever work. The most popular feature of the bill was the Four Mortons, who bade farewell to vaudeville, as they will soon begin preparations for their starring tour under the management of Percy Williams in the musical comedy, Breaking Into Society. They were given an ovation at every performance. Louise Gunning, with her very sweet voice and dainty, engaging manner, made her reappearance after a season in comic opera and was encored again and again. Delmore and Lee were seen to great advantage in their stunning specialty, using a most elaborate apparatus. The Transatlantic Four, an act new to New York, won the audience completely by their harmonious singing of up-to-date songs. Their voices blend perfectly and they made a positive hit. The Misses Delmore scored as usual with their very refined specialty. Bedini and Arthur were very funny in their comedy juggling turn. Cooper and Robinson sang and danced with much energy. The Trolley Car Trio, comedy acrobats of much skill and with a novel act, carrying their own setting, made a good impression. New vitagraph views were shown.

PASTOR'S.—Genaro and Bailey were the headliners, presenting their rapid-fire singing and dancing sketch, The Victim of Circumstances, which made an immense hit. Mr. and Mrs. Mark Murphy shared the honors in The Coal Strike, which was written for them by Joe Flynn. Henry Frey and Dave Ferguson presented for the first time in straight vaudeville their latest offering, The Fox Hunters. The characters are Hebrew and Dutch, and both comedians acquitted themselves with great credit. They have excellent dialects and a thorough comprehension of the various little tricks that help to make an audience laugh heartily. The dialogue of their act is on the subject of hunting, and contains any number of good lines and funny gags. Their success was most emphatic. Mitchell and Marron presented their minstrel act and won approval. Tom Almond did his remarkable long-shoe and pedestal dances, winning plenty of applause. George W. Barry and Maude Wolford scored heavily in a skit called Town Topic Tickle Talks. The Three Delmonts, comedy sketchists; Ivy, Delmar and Ivy in The Finish of Alexander; Kitty Hart, singer of illustrated songs; Charles and Ada Kalma, dancers; Max Ritter, comedian, and the vitagraph were also on hand.

HAMMERSTEIN'S VICTORIA.—The last week of the regular season closed on Sunday evening, and hereafter, as long as the warm weather lasts, the entertainments will be given on the roof. Heading the bill last week were May Yohe and Putnam Bradlee Strong in a sketch called The Actress and the Detective, which proved to be When the Cat's Away, a skit formerly played by Estelle Wordette and company. It is a very tame affair as presented by its present producers. The hit of the bill was made by Will M. Cressy and Blanche Dayne in Mr. Cressy's newest and funniest act, Town Hall To-night. Eugene Cowles was a special feature and sang well. The dainty Heuqier Sisters, May and Flora, were very captivating and their grace and charm won every one from the moment they appeared. Big, hearty laughs were won by Howard and North in their original talking act, Those Were the Happy Days. Charles Falk Semon sustained his reputation as a funmaker splendidly, and the Dollar Troupe, Mills and Morris, and the vitagraph rounded out the bill.

PROCTOR'S TWENTY-THIRD STREET.—Adele Ritchie, with her three well-rendered songs, and the Russell Brothers in A Romance of New Jersey, shared the honors last week and were the big numbers of a fine bill. Charles Wayne and his Incubator Babies made their first appearance here in a lively singing and dancing novelty, full of snap and ginger. The "Babies" are full grown girls, and as they are good dancers the act goes with much dash. Mr. Wayne scored an individual hit, and the turn as a whole is one that is sure to please the average audience. O'Brien and Havel scored heavily with Ticks and Clicks. J. K. Murray and Clara Lane presented a sketch called An Evening at Home, in which their splendid singing is a special feature. The act is well put together and encores were demanded repeatedly. Cole and Johnson, with their latest songs; Sam Elton in his grotesque turn; Vernon, the clever ventriloquist; Searl and Violet Allen in the funny skit, The Sign Painter; the Mignani Family, and the motion pictures completed the admirable programme.

PROCTOR'S FIFTY-EIGHTH STREET.—Jacob Adler appeared as a stock star here last week, playing Shylock in The Merchant of Venice in Yiddish, supported by the members of Mr. Proctor's company, who spoke their lines in English. The large Jewish population of the East Side turned out in full force and the house was crowded at every performance. James Durkin as Bassanio, William Norton as Antonio, Grace Reals as Portia, Robert Rogers as Old Gobbo, Edmund Lyons as Launcelot, Louise Mackintosh as Nerissa, Geoffrey Stein as Gratiano, H. Dudley Hawley as Lorenzo, and Agnes Scott as Jessica rendered the star excellent support. Mr. Adler did not appear at the Thursday and Friday matinees, when Camille was played, with Grace Reals as Camille and James Durkin as Armand, assisted by the stock company. There was no vaudeville except the still and stirring pictures.

PROCTOR'S 125TH STREET.—In The Palace of the King was the attraction last week, and the faithful patrons, who have come to look upon each member of the company as a personal friend, turned out in very large numbers to enjoy the play and applaud their favorites. Beatrice Morgan had the leading role of Donna Maria, and played it with her accustomed skill. William J. Kelley was excellent as Don John, and looked especially handsome in his fine costumes. James E. Wilson as Philip II was a striking figure, and Robert L. Hill gave a good performance as the Cardinal. The large cast included Lilla Vane, Helen Whitman, Frank J. McIntyre, Paul Scott, Scott Cooper, Sol Aiken, Edward K. James, David Thompson, Irving Hess, Tessie Feans, Bessie Mills, Gladys Coffin, Katherine Hyatt, Mathilde Deshon, Crystal Willette, Virginia Arthur, Mary Ryan, and Effie Weston. The scenery and costumes left nothing to be desired, the six acts being superbly set and splendidly dressed. The vaudeville attractions were Madame Emmy's little pets, the Twin Nices, and the motion pictures.

HIPPODROME.—A Yankee Circus on Mars and The Raiders, together with the big circus acts, continued to attract audiences that tested the capacity of the immense auditorium at every performance. The business since the opening has been really phenomenal, but it is not to be wondered at, as the entertainment is so stupendous that every one who hears of it is anxious to see it. The Ballaster Sisters, clever gymnasts, were added to the bill last week, and the turns of Colonel Gaston Bordevarry, the sharpshooter; Barlow's and Powers' elephants, Perry Corwey, the Clarkonians, Marcelline, the Mazettes, Les Perez, Carre's horses and dogs, and the Ronny Sisters all scored. Judging from present indications there will be no difficulty in keeping the Hippodrome open all Summer, as the thousands of out-of-town people who visit the city during the heated term will not be satisfied unless they can see the wonders of this great institution.

PROCTOR'S FIFTH AVENUE.—Charley's Aunt proved an excellent warm-weather attraction last week. Etienne Girardot, who originated the leading role in New York several years ago, was especially engaged and repeated his success, winning unlimited laughter and applause. Charles Abbe as Stephen Spettigue and Harold Hartsell as Colonel Chesney played with much unction. Henry Woodruff and Wallace Erskine as the college chums had congenial parts and were most effective. Helen Tracy as the real aunt was very amusing. Katherine Grey was very sweet and winning as Kitty Verdun, and Grayce Scott, Stella Kenny, Riley Chamberlin, and Byron Ongley also scored. The Italian Opera Trio and the motion pictures were in the olio.

ALHAMBRA.—Herbert Kelcey and Effie Shannon headed a big bill and proved splendid drawing cards. Their playlet, Journeys End in Lovers Meeting, was well received. Herrmann the Great with his illusions and sleight-of-hand, and Clayton White and Marie Stuart were the other big features. Fred Niblo's monologue was very entertaining, as it always is, and Louise Gunning, Ye Colonial Musical Septette, the Union Gatling Guards, Edwin Latell, the Four Livingstons, and the pictures helped to entertain large audiences.

METROPOLIS.—A short Summer season of vaudeville was started here last week and the attendance was most encouraging. The bill included Jane Courthope and company, Rooney's Street Urchins, Clarice Vance, Bennett and Rich, Rice and Elmer, the Graysons, Ed Gray, and Parker's dogs.

THE SULLY FAMILY ENLARGED.

While the veterans of the Grand Army were putting on their blue suits and brass buttons early on the morning of Decoration Day, and while the musicians of the various bands were tuning up their instruments, John F. Sully, the well-known vaudeville comedian, was waiting anxiously for news that had nothing to do with the celebration of the day. Just as the sun was peeping over the tall buildings on New York the nurse came from an adjoining room and announced, with pride and pleasure beaming from every feature, "It's a boy!" Mr. and Mrs. Sully are already the parents of two fine little fellows, who have inherited a talent for the stage and appear with their father and mother in the sketch, An Interrupted Honeymoon. When the latest arrival is of a proper age he will be added to the cast, and if he proves as clever as his brothers he will be a decided acquisition to the stage.

SOUSA AT THE HIPPODROME.

Sousa's Band will play at the Hippodrome on the evening of Sunday, June 11, and will be the first Sunday attraction at that house. The stage is so large that nothing of an ordinary sort would make any impression on its boards, so the management very wisely has kept the theatre closed on Sunday since the opening. The Sousa engagement is in the nature of an experiment, and if it succeeds Thompson and Dundy will make other plans looking toward the establishment of a regular series of Sunday night entertainments.

JAMES RICE.

Sacha Guitry, one of the best known of the cartoonists of Paris, dropped in at the Olympia one evening recently, and was so taken with the grotesque work of James Rice, of Rice and Prevost, that he sketched the comedian as he was in the act of falling over a chair, in order that the readers of his paper might see what clever comedians America can produce. In a very complimentary article accompanying the sketch, M. Guitry compared the work of Rice to that of two other grotesques of worldwide reputation who have made hits in Paris, and gave the palm to the man from Yankeeland. It will be noticed that with a few simple strokes of his pencil the clever artist has portrayed Rice to the life. In spite of his success with the Parisians, however, Mr. Rice longs for a sight of the familiar buildings on Broadway, and, disregarding the pleadings of the managers of the leading halls of the Continent, he and his partner will set sail for home early in the Fall.

A PROTEST FROM LONDON.

James O. Barrows and John Lancaster have sent to THE MIRROR a long statement concerning their troubles with the management of the London Coliseum. According to the performers, their engagement has been anything but satisfactory, owing to the alleged fact that Manager Stoll tried to compel them to cut their sketch down to the ten-minute limit. They found it impossible to do this, and the curtain was rung down in the middle of their turn. They were informed that unless they cut their act to the required time they would be canceled. They consulted a lawyer, who communicated with Mr. Stoll, stating that unless contracts were carried out his clients would be compelled to seek damages. At the beginning of their second week they received notice that they would not be required to appear until later. They reported regularly at every performance, and on April 26 were instructed to go on in place of Miss Hare, who was indisposed. They were then allowed to do their sketch in its entirety, and made a most favorable impression. When Miss Hare returned to the bill Barrows and Lancaster again remained idle at the expense of the management for about ten days. They were then put into the first and third bills (four performances a day being given with two different sets of artists), and were again told to condense their act. This they refused to do, and up to the time of writing their communication the curtain had not been rung down before they had finished. Barrows and Lancaster are greatly incensed at their treatment, and strongly advise all American acts booking London to be quite sure before leaving New York of the time-limit on their "turns," and so avoid the annoyances that they have been through.

NEW MUSIC HALL FOR JOHANNESBURG.

A handsome new vaudeville theatre is now in course of construction in Johannesburg, which it is expected will be ready for occupation on Jan. 1, 1906. The theatre will be controlled by the South African Empire Theatres Company, Ltd., a powerful company recently formed to take over the business hitherto conducted with great success by Messrs. Hyman and Rosenthal under the title of the Empire Palace Company, South Africa, Ltd., comprising the Empire Music Hall, Johannesburg, and the Tivoli Theatre, Cape Town, of which the old firm held a long lease. The new building, which is to take the place of the present Empire, will be one of the most up-to-date and luxurious places of amusement south of the equator, as it is to cost over $400,000. It is situated in the centre of the city, with frontages on three of the leading streets. Edgar Hyman will retain his position as managing director, and all contracts with artists are taken over by the new company.

BIG THEATRE PARTY.

On Friday afternoon last the Hippodrome contained what was probably the largest theatre party ever given. It numbered over 4,500 men, women and children who came from the upper West Side of New York at the invitation of Matthew F. Donohue, the Tammany leader of the Twenty-first Assembly District. It is needless to say that his constituents and the members of their families have the highest regard for Mr. Donohue, and that when election time comes around the Hippodrome party will have a certain influence on the votes. Mr. Donohue's thoughtfulness was shown in an odd way on Friday, and he proved that he had the welfare of his guests at heart, by providing hundreds of them with umbrellas when the entertainment was over. During the performance a terrible storm came up and the politician sent messengers scurrying up and down Sixth Avenue for the umbrellas, which were handed out and eagerly accepted as souvenirs of a very pleasant occasion.

ERNEST CLARK INJURED.

Ernest Clark, who with his brother does a bare-back jockey act at the Hippodrome, met with a serious injury during the performance on Monday evening of last week. The horse used in the act swerved slightly as Clark was doing a somersault and he was thrown to the ground. There was a little excitement in the audience, but the plucky performer leaped to his feet and pretended that he had not been hurt, though the ligaments of his right arm were severely strained and he was in great pain. Later on he went through his trapeze act, but fainted on reaching his dressing-room. He was attended by a physician, who advised him to rest for at least a week, but he preferred not to disappoint the management or the patrons, and has been performing ever since with his arm swathed in bandages.

The Burlesque Houses.

DEWEY.—The Trocadero Burlesquers, presenting The Misfit Family, delighted a series of large audiences. A good olio embraced the World's Comedy Four, the Grahams, Damm Brothers and William Bartell. The house is closed for the season and will reopen early in August.

GOTHAM.—The final week of the season was as successful as any of its predecessors, and good-sized crowds witnessed the performances of Sam T. Jack's Extravaganza company.

LONDON.—The Dainty Paree Burlesquers, headed by Billy Hart, Charles Gramlich, and Austin Walsh, pleased fair audiences. This week Broadway Burlesquers.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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BITS FROM THE PRESS:

"Eltinge's impersonation a triumph of the art of imitation."—*Boston Herald.* "The remarkable part of it is—that he is feminine without being in the least effeminate."—*Leslie's Weekly.* "Many a prominent Prima Donna could study his methods with profit."—*Boston Transcript.* "Men and women alike sit spellbound through his fascinating impersonation."—*Wilmington News.* "It is a clean cut, wholesome impersonation that every one enjoys. Dida was a surprise, but not half so much so as when Eltinge removed his wig."—*Buffalo Enquirer.* "After seeing this youth it is safe to say he has no superior—a truly great artist."—*Detroit Free Press.* "Eltinge made his way through Harvard but accomplished nothing remarkable there. It was not until he went into a Cadet show and revealed his talents (or legs rather) that his future was assured."—*Town Topics.* "Mr. Eltinge in his make-up made the most beautiful woman in the show, and seldom have we seen such a vision of actual loveliness and grace."—*Phila. Enquirer.* "He outshines anything ever seen in his particular line."—*Portland Times.*

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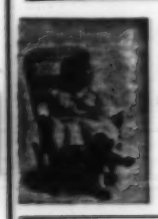

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Four Thoroughbreds (Coyne, Ardell, Laurence and Edwards), Adamini and Taylor, Mr. and Mrs. Browning, Lillian Mills and Elida Morris, Marvelous Le Page, Bert Baker, Schaefer, Stillwell and Schaefer, Daly and Devere, Archer and Croker, Esher Sisters, Willie Gardner, Carl Brehmer, vitagraph.

Keith's Union Square.

George Evans, Clayton White, Marie Stuart and company, Arthur and Mildred Boylan and company, Louise Wesley, Paulton and Doley, Louise Bréhany, Keno, Walsh and Melrose, Dudley and Chesiyn, Bailey and Fletcher, Mr. and Mrs. Fred Lucier, biograph.

Proctor's 125th Street.

Charley's Aunt, with Etienne Girardot, William J. Kelley, Beatrice Morgan, James H. Wilson, Sol Aiken, Scott Cooper, Robert L. Hill, Mary Ryan, Helen Whitman, Mathilde Deshon, and others in the cast. Olio: Jolson, Palmer and Jolson, Watson and Morrisey, motion pictures.

Proctor's Fifth Avenue.

A Scrap of Paper, with Henry Woodruff, Katherine Grey, H. Dudley Hawley, Harold Hartsell, Frank J. McIntyre, Byron Ongley, Grayce Scott, Helen Tracy, and others in the cast. Vaudeville: Madame Emmy's pets, motion pictures.

Proctor's Fifty-eighth Street.

Oliver Twist, with Elita Proctor Otis featured as Nancy Sikes, supported by James Durkin, William Norton, Charles Arthur, Robert Rogers, Agnes Scott, Louise Mackintosh and others. Olio: Stone and Lind, motion pictures.

Proctor's Twenty-third Street.

Four Mortons, the Great Lafayette and company, May Robson and company, Ward and Curran, Howard and North, Colby and Way, Violet Dale, Davis and Walker, motion pictures.

Hurtig and Seamon's.

Arthur Byron (vaudeville debut), assisted by Kathryn Keyes, and Wallace Jackson, in The Mirage, by Paul Armstrong; Charles Guyer and Nellie O'Neill, Raymond and Caverly, James Richmond Glenroy, Irving Jones, the Flying Mephisto (European novelty), Townsend Sisters, Three Mosquitoes, John Le Clair, moving pictures.

Colonial.

Henry Miller, assisted by Laura Hope Crews, in Frederic Lemaitre; Dockstader's Tabloid Minstrels, Cheridah Simpson, Callahan and Mack, Sherman and De Forrest, Three Navarros, Mr. and Mrs. Jimmy Barry, Mayme Remington and her Buster Brownies, Paul Stephens, vitagraph.

Alhambra.

Jacob P. Adler and company, Mr. and Mrs. Sidney Drew, the Zanzigs, Melville and Stetson, Cole and Johnson, Walter C. Kelley, Gillette's dogs, Clement De Leon, Mignani Family, vitagraph.

Paradise Gardens.

For the opening week of the roof-garden season Mr. Hammerstein presents To-To, the mysterious musician, a European novelty; Louise Gunning, Spessardy's bears and ponies, Stuart, the male Patti; Patty Brothers, Katie Rooney and her Yankee Doodle Girls, Galetti's monkeys, Three Yoscarrys, Ye Colonial Septette, Bud Snyder, Cooper and Robinson, Mlle. Martha, Taylor Twin Sisters, vitagraph.

Hippodrome.

A Yankee Circus on Mars and The Raiders, with Albert Hart, Felix Haney, Bessie McCoy and others in the cast. Olio: Colonel Gaston Bordevarry, Carre's animals, Marcelline, Barlow's and Powers' elephants, Ferry Corwey and others.

Metropolis.

Bedini and Arthur, Watermelon Trust, Hickman Brothers, Lawrence and Harrington, Browning, Welp and company, Tascott, Rennier and Gaudier, Bertha Allison, moving pictures.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Edwin Stevens was the headliner of a pleasing programme, and his cleverly arranged monologue scored an emphatic hit. Alice Davenport, who was last seen here in Candida, made her vaudeville debut in a one-act play written by herself called Now. It is a serious offering, and owing to the excellent work of Miss Davenport and her associates held the interested attention of the audience from beginning to end. Miss Davenport appeared as Fanchonette Parot, a young Frenchwoman who is deeply in love with Richard Chetwyn. He is a married man, but Fanchonette is not aware of this until she receives a visit from his wife and little son, when the matter is made clear to her. After the departure of Mrs. Chetwyn Fanchonette makes up her mind to give him up. There is a strong scene between the man and woman, during which she places herself in a false light in order to arouse his anger and disgust, and as he leaves she sinks weeping on the floor. The part of Fanchonette affords Miss Davenport a splendid opportunity for the display of emotional power of a high order, and she scored a complete success. Lorna Elliott was excellent as Mrs. Chetwyn, and Master Richard Cubitt scored an individual hit as the child. Wayne Arey as Chetwyn and Adelaide Byrd as a maid completed the cast. Mr. and Mrs. Jimmy Barry revived their old success, A Skin Game, and again won laughs by the score. Julien Eltinge, a new female impersonator, who was originally a member of the Boston Cadets, succeeded in winning enough recalls to warrant the making of a speech of thanks. Mr. Eltinge's specialty consists of a couple of songs and a very graceful dance. His work is of a much better class than that of the average female impersonator, as it is of a refined order and is never in the least offensive. Reno and Richards kept things moving during their acrobatic comedy turn, which is excruciatingly funny. Paul Barnes had a hard place on the bill, but with the assistance of some new jests and a new song called "Never" he got along very smoothly. Frederick Voelker, the violinist, scored a hit with lovers of good music by an excellent performance on the violin. He was assisted by his wife at the piano. Belle Gordon, who was one of the most pleasing features of The Athletic Girl when it was done at the Colonial, returned to vaudeville and gave her really remarkable exhibition of bag-punching. Miss Gordon stands alone in this line of work, and in her hands the punching bag becomes a most interesting object. She has skill, accuracy, energy and ginger, and the way in which she made the leather sphere respond to the taps of her little fists caused the audience to break into frequent and hearty applause. Good, old, reliable John Healy, who is always original, made his accustomed hit. Terley's unique specialty was well received. The LaVine-Cimaron Trio did some excellent acrobatic and grotesque work. Alexis and Schall, James C. Morton and Mamie Diamond in a farce called My Brother's Honeymoon, and the biograph were also in the bill.

HURTIG AND SEAMON'S.—Laura Burt, assisted by her own company, headed the programme, presenting for the first time on any stage a new comedy sketch called Stop Thief, written for her by Edmund Day, and produced under the stage direction of Eugene Sanger. The plot deals with the adventures of a girl named Annie O'Hagan, who is a thief by profession. She is discovered robbing a flat, and makes her escape down a fire escape into the apartments of David Brice, who is a bank cashier, and, according to his own confession, is engaged in the robbing business himself. The girl is disguised in a man's overcoat and hat when she enters, but finding a trunk full of women's clothing, she manages to array herself in some of the finery in an adjoining room before the arrival of the police officers. Brice helps to save her from capture, and in return for his kindness she advises him to put back the money he had stolen, and they shake hands and promise to lead honest lives thereafter. The manner in which the girl escapes at the end of the comedy makes an excellent climax. Miss Burt played with much skill, and with her long speech, in which she spoke of the beauties of a strict adherence to the golden rule, she brought down the house. A little song called "The Model" was exquisitely done, and called forth hearty applause. C. W. Goodrich was excellent as the detective, and Franklin Munnelle was satisfactory as Brice. The business of the piece, arranged by Mr. Sanger, was most effective. Another new sketch was offered by Nina Morris, Arthur Hoops and company. It is called A Friend's Advice, and was written by Brandon Hurst. The story concerns a romantically inclined husband, who is married to a woman who appears to have no heart. A friend of the husband advises him to arouse the jealousy of his wife, and the usual letter is introduced with the customary result. The wife is furious; finds that she is really in love with her husband, and after mutual explanations are made, the prospects are that happiness will follow. Miss Morris made a handsome appearance, and played with great energy and humorous force, and Mr. Hoops as the husband supported her admirably. The sketch has many good lines and one or two cleverly arranged situations. Harry Le Clair made his reappearance in vaudeville and was cordially welcomed. His songs and fine costumes caused much favorable comment, and he was frequently applauded. McCue and Cahill made one of the real hits of the bill. They have exceptionally sweet voices that blend harmoniously, especially in the Irish song with which they open, and in the patriotic medley that closes their act. Their solos were also well rendered. Dorothy Russell had the assistance of an able-bodied man in a box when she sang "A Picnic For Two," and the chorus had to be repeated several times. Harry Thompson, the Mayor of the Bowery, had a few new character studies taken from life, and they were immediately recognized as faithful delineations of some of the strange residents of New York. Galetti's monkeys, Theo Julian, who has a very elaborate musical outfit; Carson Brothers, gymnasts, and the kinetograph rounded out the bill.

COLONIAL.—Albert Chevalier made his last appearances in America, for this season at least, and again won the plaudits of discriminating audiences by his extremely clever work. The most popular feature of the bill was the Four Mortons, who bade farewell to vaudeville, as they will soon begin preparations for their starring tour under the management of Percy Williams in the musical comedy, Breaking Into Society. They were given an ovation at every performance. Louise Gunning, with her very sweet voice and dainty, engaging manner, made her reappearance after a season in comic opera and was encored again and again. Delmore and Lee were seen to great advantage in their stunning specialty, using a most elaborate apparatus. The Transatlantic Four, an act new to New York, won the audience completely by their harmonious singing of up-to-date songs. Their voices blend perfectly and they made a positive hit. The Misses Delmore scored as usual with their very refined specialty. Bedini and Arthur were very funny in their comedy juggling turn. Cooper and Robinson sang and danced with much energy. The Trolley Car Trio, comedy acrobats of much skill and with a novel act, carrying their own setting, made a good impression. New vitagraph views were shown.

PASTOR'S.—Genaro and Bailey were the headliners, presenting their rapid-fire singing and dancing sketch, The Victim of Circumstances, which made an immense hit. Mr. and Mrs. Mark Murphy shared the honors in The Coal Strike, which was written for them by Joe Flynn. Henry Frey and Dave Ferguson presented for the first time in straight vaudeville their latest offering, The Fox Hunters. The characters are Hebrew and Dutch, and both comedians acquitted themselves with great credit. They have excellent dialects and a thorough comprehension of the various little tricks that help to make an audience laugh heartily. The dialogue of their act is on the subject of hunting, and contains any number of good lines and funny gags. Their success was most emphatic. Mitchell and Marron presented their minstrel act and won approval. Tom Almond did his remarkable long-shoe and pedestal dances, winning plenty of applause. George W. Barry and Maude Wolford scored heavily in a skit called Town Topic Tickle Talks. The Three Delmonts, comedy sketchists; Ivy, Delmar and Ivy in The Finish of Alexander; Kitty Hart, singer of illustrated songs; Charles and Ada Kaimo, dancers; Max Ritter, comedian, and the vitagraph were also on hand.

HAMMERSTEIN'S VICTORIA.—The last week of the regular season closed on Sunday evening, and hereafter, as long as the warm weather lasts, the entertainments will be given on the roof. Heading the bill last week were May Yohe and Putnam Bradlee Strong in a sketch called The Actress and the Detective, which proved to be When the Cat's Away, a skit formerly played by Estelle Wordette and company. It is a very tame affair as presented by its present producers. The hit of the bill was made by Will M. Cressy and Blanche Dayne in Mr. Cressy's newest and funniest act, Town Hall To-night. Eugene Cowles was a special feature and sang well. The dainty Hengler Sisters, May and Flora, were very captivating and their grace and charm won every one from the moment they appeared. Big, hearty laughs were won by Howard and North in their original talking act, Those Were the Happy Days. Charles Falk Semon sustained his reputation as a funmaker splendidly, and the Dollar Troupe, Mills and Morris, and the vitagraph rounded out the bill.

PROCTOR'S TWENTY-THIRD STREET.—Adele Ritchie, with her three well-rendered songs, and the Russell Brothers in A Romance of New Jersey, shared the honors last week and were the big numbers of a fine bill. Charles Wayne and his Incubator Babies made their first appearance here in a lively singing and dancing novelty, full of snap and ginger. The "Babies" are full grown girls, and as they are good dancers the act goes with much dash. Mr. Wayne scored an individual hit, and the turn as a whole is one that is sure to please the average audience. O'Brien and Havel scored heavily with Ticks and Clicks. J. K. Murray and Clara Lane presented a sketch called An Evening at Home, in which their splendid singing is a special feature. The act is well put together and encores were demanded repeatedly. Cole and Johnson, with their latest songs; Sam Elton in his grotesque turn; Vernon, the clever ventriloquist; Searl and Violet Allen in the funny skit, The Sign Painter; the Mignani Family, and the motion pictures completed the admirable programme.

PROCTOR'S FIFTY-EIGHTH STREET.—Jacob Adler appeared as a stock star here last week, playing Shylock in The Merchant of Venice in Yiddish, supported by the members of Mr. Proctor's company, who spoke their lines in English. The large Jewish population of the East Side turned out in full force and the house was crowded at every performance. James Durkin as Bassanio, William Norton as Antonio, Grace Reals as Portia, Robert Rogers as Old Gobbo, Edmund Lyons as Launcelot, Louise Mackintosh as Nerissa, Geoffrey Stein as Gratiano, H. Dudley Hawley as Lorenzo, and Agnes Scott as Jessica rendered the star excellent support. Mr. Adler did not appear at the Thursday and Friday matinees, when Camille was played, with Grace Reals as Camille and James Durkin as Armand, assisted by the stock company. There was no vaudeville except the still and stirring pictures.

PROCTOR'S 125TH STREET.—In The Palace of the King was the attraction last week, and the faithful patrons, who have come to look upon each member of the company as a personal friend, turned out in very large numbers to enjoy the play and applaud their favorites. Beatrice Morgan had the leading role of Donna Maria, and played it with her accustomed skill. William J. Kelley was excellent as Don John, and looked especially handsome in his fine costumes. James E. Wilson as Philip II was a striking figure, and Robert L. Hill gave a good performance as the Cardinal. The large cast included Lilla Vane, Helen Whitman, Frank J. McIntyre, Paul Scott, Scott Cooper, Sol Aiken, Edward K. James, David Thompson, Irving Hess, Tessie Feans, Bessie Mills, Gladys Coffin, Katherine Hyatt, Mathilde Deshon, Crystal Willette, Virginia Arthur, Mary Ryan, and Effie Weston. The scenery and costumes left nothing to be desired, the six acts being superbly set and splendidly dressed. The vaudeville attractions were Madame Emmy's little pets, the Twin Nices, and the motion pictures.

HIPPODROME.—A Yankee Circus on Mars and The Raiders, together with the big circus acts, continued to attract audiences that tested the capacity of the immense auditorium at every performance. The business since the opening has been really phenomenal, but it is not to be wondered at, as the entertainment is so stupendous that every one who hears of it is anxious to see it. The Ballaxter Sisters, clever gymnasts, were added to the bill last week, and the turns of Colonel Gaston Bordevarry, the sharpshooter; Barlow's and Powers' elephants, Ferry Corwey, the Clarkonians, Marcelline, the Masettes, Les Perez, Carre's horses and dogs, and the Ronay Sisters all scored. Judging from present indications there will be no difficulty in keeping the Hippodrome open all Summer, as the thousands of out-of-town people who visit the city during the heated term will not be satisfied unless they can see the wonders of this great institution.

PROCTOR'S FIFTH AVENUE.—Charley's Aunt proved an excellent warm-weather attraction last week. Etienne Girardot, who originated the leading role in New York several years ago, was especially engaged and repeated his success, winning unlimited laughter and applause. Charles Abbe as Stephen Spettigue and Harold Hartsell as Colonel Chesney played with much unction. Henry Woodruff and Wallace Erskine as the college chums had congenial parts and were most effective. Helen Tracy as the real aunt was very amusing. Katherine Grey was very sweet and winning as Kitty Verdun, and Grayce Scott, Stella Kenny, Riley Chamberlin, and Byron Ongley also scored. The Italian Opera Trio and the motion pictures were in the olio.

ALHAMBRA.—Herbert Kelcey and Effie Shannon headed a big bill and proved splendid drawing cards. Their playlet, Journeys End in Lovers Meeting, was well received. Herrmann the Great with his illusions and sleight-of-hand, and Clayton White and Marie Stuart were the other big features. Fred Niblo's monologue was very entertaining, as it always is, and Louise Gunning, Ye Colonial Musical Septette, the Union Gatling Guards, Edwin Latell, the Four Livingstons, and the pictures helped to entertain large audiences.

METROPOLIS.—A short Summer season of vaudeville was started here last week and the attendance was most encouraging. The bill included Jane Courthope and company, Rooney's Street Urchins, Clarice Vance, Bennett and Rich, Rice and Elmer, the Graysons, Ed Gray, and Parker's dogs.

THE SULLY FAMILY ENLARGED.

While the veterans of the Grand Army were putting on their blue suits and brass buttons early on the morning of Decoration Day, and while the musicians of the various bands were tuning up their instruments, John F. Sully, the well-known vaudeville comedian, was waiting anxiously for news that had nothing to do with the celebration of the day. Just as the sun was peeping over the tall buildings on New York the nurse came from an adjoining room and announced, with pride and pleasure beaming from every feature, "It's a boy!" Mr. and Mrs. Sully are already the parents of two fine little fellows, who have inherited a talent for the stage and appear with their father and mother in the sketch, An Interrupted Honeymoon. When the latest arrival is of a proper age he will be added to the cast, and if he proves as clever as his brothers he will be a decided acquisition to the stage.

SOUSA AT THE HIPPODROME.

Sousa's Band will play at the Hippodrome on the evening of Sunday, June 11, and will be the first Sunday attraction at that house. The stage is so large that nothing of an ordinary sort would make any impression on its boards, so the management very wisely has kept the theatre closed on Sunday since the opening. The Sousa engagement is in the nature of an experiment, and if it succeeds Thompson and Dundy will make other plans looking toward the establishment of a regular series of Sunday night entertainments.

JAMES RICE.

Sacha Guitry, one of the best known of the cartoonists of Paris, dropped in at the Olympia one evening recently, and was so taken with the grotesque work of James Rice, of Rice and Prevost, that he sketched the comedian as he was in the act of falling over a chair, in order that the readers of his paper might see what clever comedians America can produce. In a very complimentary article accompanying the sketch, M. Guitry compared the work of Rice to that of two other grotesques of worldwide reputation who have made hits in Paris, and gave the palm to the man from Yankeeland. It will be noticed that with a few simple strokes of his pencil the clever artist has portrayed Rice to the life. In spite of his success with the Parisians, however, Mr. Rice longs for a sight of the familiar buildings on Broadway, and, disregarding the pleadings of the managers of the leading halls of the Continent, he and his partner will set sail for home early in the Fall.

A PROTEST FROM LONDON.

James O. Barrows and John Lancaster have sent to THE MIRROR a long statement concerning their troubles with the management of the London Coliseum. According to the performers, their engagement has been anything but satisfactory, owing to the alleged fact that Manager Stoll tried to compel them to cut their sketch down to the ten-minute limit. They found it impossible to do this, and the curtain was rung down in the middle of their turn. They were informed that unless they cut their act to the required time they would be canceled. They consulted a lawyer, who communicated with Mr. Stoll, stating that unless contracts were carried out his clients would be compelled to seek damages. At the beginning of their second week they received notice that they would not be required to appear until later. They reported regularly at every performance, and on April 28 were instructed to go on in place of Miss Hare, who was indisposed. They were then allowed to do their sketch in its entirety, and made a most favorable impression. When Miss Hare returned to the bill Barrows and Lancaster again remained idle at the expense of the management for about ten days. They were then put into the first and third bills (four performances a day being given with two different sets of artists), and were again told to condense their act. This they refused to do, and up to the time of writing their communication the curtain had not been rung down before they had finished. Barrows and Lancaster are greatly incensed at their treatment, and strongly advise all American acts booking London to be quite sure before leaving New York of the time-limit on their "turns," and so avoid the annoyances that they have been through.

NEW MUSIC HALL FOR JOHANNESBURG.

A handsome new vaudeville theatre is now in course of construction in Johannesburg, which it is expected will be ready for occupation on Jan. 1, 1906. The theatre will be controlled by the South African Empire Theatres Company, Ltd., a powerful company recently formed to take over the business hitherto conducted with great success by Messrs. Hyman and Rosenthal under the title of the Empire Palace Company, South Africa, Ltd., comprising the Empire Music Hall, Johannesburg, and the Tivoli Theatre, Cape Town, of which the old firm held a long lease. The new building, which is to take the place of the present Empire, will be one of the most up-to-date and luxurious places of amusement south of the equator, as it is to cost over $400,000. It is situated in the centre of the city, with frontages on three of the leading streets. Edgar Hyman will retain his position as managing director, and all contracts with artists are taken over by the new company.

BIG THEATRE PARTY.

On Friday afternoon last the Hippodrome contained what was probably the largest theatre party ever given. It numbered over 4,500 men, women and children who came from the upper West Side of New York at the invitation of Matthew F. Donohue, the Tammany leader of the Twenty-first Assembly District. It is needless to say that his constituents and the members of their families have the highest regard for Mr. Donohue, and that when election time comes around the Hippodrome party will have a certain influence on the votes. Mr. Donohue's thoughtfulness was shown in an odd way on Friday, and he proved that he had the welfare of his guests at heart, by providing hundreds of them with umbrellas when the entertainment was over. During the performance a terrible storm came up and the politician sent messengers scurrying up and down Sixth Avenue for the umbrellas, which were handed out and eagerly accepted as souvenirs of a very pleasant occasion.

ERNEST CLARK INJURED.

Ernest Clark, who with his brother does a bare-back jockey act at the Hippodrome, met with a serious injury during the performance on Monday evening of last week. The horse used in the act swerved slightly as Clark was doing a somersault and he was thrown to the ground. There was a little excitement in the audience, but the plucky performer leaped to his feet and pretended that he had not been hurt, though the ligaments of his right arm were severely strained and he was in great pain. Later on he went through his trapeze act, but fainted on reaching his dressing-room. He was attended by a physician, who advised him to rest for at least a week, but he preferred not to disappoint the management or the patrons, and has been performing ever since with his arm swathed in bandages.

The Burlesque Houses.

DEWEY.—The Trocadero Burlesquers, presenting The Misfit Family, delighted a series of large audiences. A good olio embraced the World's Comedy Four, the Grahams, Damm Brothers and William Bartell. The house is closed for the season and will reopen early in August.

GOTHAM.—The final week of the season was as successful as any of its predecessors, and good-sized crowds witnessed the performances of Sam T. Jack's Extravaganza company.

LONDON.—The Dainty Paree Burlesquers, headed by Billy Hart, Charles Gramlich, and Austin Walsh, pleased fair audiences. This week Broadway Burlesquers.

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BITS FROM THE PRESS:

"Eltinge's impersonation a triumph of the art of imitation."—*Boston Herald.* "The remarkable part of it is—that he is feminine without being in the least effeminate."—*Leslie's Weekly.* "Many a prominent Prima Donna could study his methods with profit."—*Boston Transcript.* "Men and women alike sit spellbound through his fascinating impersonation."—*Wilmington News.* "It is a clean cut, wholesome impersonation that every one enjoys. Dida was a surprise, but not half so much so as when Eltinge removed his wig."—*Buffalo Enquirer.* "After seeing this youth it is safe to say he has no superior—a truly great artist."—*Detroit Free Press.* "Eltinge made his way through Harvard but accomplished nothing remarkable there. It was not until he went into a Cadet show and revealed his talents (or legs rather) that his future was assured."—*Town Topics.* "Mr. Eltinge in his make-up made the most beautiful woman in the show, and seldom have we seen such a vision of actual loveliness and grace."—*Phila. Enquirer.* "He outshines anything ever seen in his particular line."—*Portland Times.*

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IRELAND IN NEW YORK.

A big enterprise is under way for next season that should interest Irish people and their descendants. A company has been incorporated and $40,000 has been subscribed for the purpose of giving N. Y. Yorkers an idea of what Ireland and its industries are really like. Madison Square Garden has been engaged for three weeks in September; it is proposed to import from Ireland textile workers and their looms to show how Irish fabrics are manufactured, marbles and stone workers from the quarries of Connemara, and hundreds of other people who will pursue their daily avocations just as they do on the "ould sod." There will be Irish dramas in Gaelic, as well as singers, dancers and pipers galore. William P. McLoughlin and Harry Connelly Pollock will go to Ireland to secure the exhibits.

EMPIRE CIRCUIT MEETING.

The members of the Empire Circuit were in session last week in Cincinnati and transacted a great deal of important business. On Thursday a committee reported the following additions to the circuit: Columbia Theatre, Boston; Unique and Columbia theatres, Brooklyn; Trocadero Museum, and Bijou theatres, Philadelphia; Bijou Theatre, Paterson, N. J.; Bon Ton Theatre, Jersey City, and Smith's Grand Opera House, Grand Rapids, Mich., making a total of about forty houses. It is also said that John Cort has arranged a ten weeks' tour for burlesque companies affiliated with the Empire circuit between St. Paul and San Francisco, including Butte, Spokane, Seattle, Denver, Salt Lake City and other places. There was also some talk of the erection of a new burlesque house in Cincinnati, to be called the Empire.

FREY TO LEAVE VAUDEVILLE.

Henry Frey, formerly of Frey and Fields, has been engaged for the Hebrew role in Lost in a Great City, to be produced next season by A. H. Woods. During the Summer he will do a single specialty, presenting the tramp act with which he has been identified for several years, and introducing his original Yiddish buck dance. During the past season Mr. Frey played a Hebrew character for the first time, and when Mr. Woods saw him at Pastor's last week he signed him immediately.

OTERO IS ILL.

News comes from Monte Carlo to the effect that La Belle Otero, the famous Spanish dancer, is seriously ill at that place. It is rumored that she has tuberculosis, and that the probability is that she will never again appear on the stage. Recently she made a great success in a dance called La Carmelita, which was the crowning triumph of a long and brilliant career. She has appeared in nearly every great city in the world, and was especially popular in the European capitals.

BROOKLYN VAUDEVILLE.

The Little Duchess, under the Aborn management, opened the Summer opera season last week at the Opheum and proved a most pleasing attraction. The feature and star was Elsie Janis in the role of the Little Duchess, and she carried it through to perfection. What she lacked in age and experience was more than offset by the great versatility shown in her imitations. She was truly gracious in the latter regard, for she responded to repeated encores and never seemed to tire. Her imitation of Sam Bernard at the Gate of Heaven was a genuine treat and met with convulsive laughter. The others, capital and true to every detail, consisted of Eddie Foy, Johnny Ray, Dan Daly, Ethel Barrymore, Chevalier, Della Fox, Elsie Fay, Ethel Levey, and George Cohan. In that delightful little song, "Molly Shannon," Miss Janis also duplicated Anna Held in a truly petite and charming French style. Her dancing, a dainty surprise, was welcomed in this character by an insatiable demand for more. Robert Lett covered himself with glory in the character of Gustave, and proved himself a really good comedian. Eugene Redding, Benjamin Howard, Frank Wesley, and Herman Hirschberg completed the worthy support. This week Chimes of Normandy, with The Wedding Day and Bohemian Girl to follow.

At Henderson's Music Hall, Coney Island, business has been excellent. Last week's bill offered the Milani Trio, Great Barn Dance, Henshaw and Francioli, Curtis and May, Montague's birds, Antoinette Harmon, Gregory and Wood, Venetian Trio, Milt and Maud Wood, Almont and Dumont, Minnie Harrison, Amy Butler, Harper, Desmond and Bailey, and Les Alpinos. This week Chester R. Johnstone, Husking Bee, John Dempsey, Almont and Dumont, Harper, Desmond and Bailey, Grand Opera Trio, Nice Twins, Henshaw and Francioli, Charles F. Lowe, Melani Trio, Frances Girard, Goetz and Nelson, Reid and Wilbur, and Scottish Trio.

At Luna Park business is steadily increasing. The vaudeville and circus events consist of Will King on the high wire; Julius Seeth, animal trainer, and his assistant Mlle. Louise; Mons. Legatta, Jack Theo Trio, Three Madcaps, Breakaway Barlows, Le Vendos, La Dells, Great Lasch, and Danallon and Baino. A few days will see the completion of all the shows, including the Dragon's Gorge, Igorrote Village, and Fall of Port Arthur.

The Great Boer War Spectacle draws crowds, and Dreamland, with its capital new offerings, including Creation, is also beginning to feature crowds.

Brighton Beach Music Hall opens June 10 with Wilfred Clarke and company, James Harrigan, Rapoli, Blissett and Scott, Belle Hathaway, Melrose Sisters, Three La Mase Brothers, and Charlotte Ravenscroft.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

John and Harry Dillon are at their home in Cortland, N. Y., for a short vacation.

The Four Huntings will start their starring tour in The Pool House, under the management of Harry Dull, at the Grand Opera House, Terre Haute, Ind., on Sept. 8. Lew Hunting is working very hard on the acrobatic comedy business that will be a big feature of the production.

John Thompson, who announces himself as "the most versatile acter in America," is making things lively in the small towns of the West. He gives the whole performance himself, and calls it The Funny Fellows of New York. An announcement in special type reads as follows: "The Versatility Required to Give This Performance is Beyond the Ability of Any Other Acter in the United States," and intending patrons are advised to sew their buttons on tight before attending the performance.

Baby Evelyn and Grace McVeigh are at their Summer home, 193 Somerset Avenue, Taunton, Mass., enjoying a much needed rest, after two years of steady work.

Angela May appeared at a benefit at the Grand Opera House on Sunday evening, May 28, and made a hit singing songs from the repertoire of the late Jessie Bartlett Davis, of whom Miss May was a protege. Miss May's voice is a rich contralto and shows evidence of careful training.

Hubert De Veau is using a new trick drawing in his act that has caused much favorable comment. He calls it The Seven Ages of Man, and modifies the expression in the picture by a few strokes of his crayon, showing the changes from early infancy to old age.

Whistling Tom Browne and Eva Westcott, who present a sketch called An Episode in Modern Life, have booked several good Summer engagements, including dates at the Farm, Toledo, and Celeron Park, Jamestown, N. Y.

Mrs. Howard Truesdell, of Mr. and Mrs. Truesdell and co., is slowly recovering from her severe illness and will spend the months of June and July, with her daughter, Mrs. Henry Einstein, as the guest of Mrs. Joseph Trunkett, at the Bohemian Cottage, Sea Gate Park, L. I. May Cunard will play Mrs. Truesdell's part in Aunt Louisa's Advice on the Burke Circuit of parks for eight weeks. Miss Cunard is giving a splendid performance of the part, and the sketch is going splendidly.

Al. W. Maddox has completed a new act for Roberts, Hayes and Roberts, which they will present upon their return from England. It is entitled Mistaken by Mistake, and apparently requires six people to play it, although the result is accomplished by three persons. The finish is said to be very novel and surprising.

Anna Fitzhugh, who appeared in The Baroness Fiddlesticks at the Casino, will make her vaudeville début at the Paradise Gardens on June 19.

The Girl in the Red Domino, an act that attracted attention in London last season, will be one of the features of the opening of Wistaria Grove, on the top of the New York Theatre, on June 12.

Mr. and Mrs. Mark Murphy will spend their Summer at East Setauket, L. I. They have two weeks with Proctor this month, which will complete their season, which has extended from the Pacific Coast to New York.

Mr. and Mrs. Jimmy Barry have a new act in one for next season, which promises to be a very unique offering. They will spend their Summer at their home, "Jimmy's Cottage," Dingman's Ferry, and will open Sept. 25, with their next season's date book nearly filled.

Mary Rhodes, of Maysville, Ky., while doing her high swinging ladder act at a circus in Cortland, N. Y., on Thursday last, shot head first sixty feet into the reserved seats. She is in a hospital in a serious condition.

Rear-Admiral Coghlan, commandant of the navy yard, accompanied by fifty naval officers and a hundred army officers, visited the Boer War at Coney Island one evening last week, and after the performance shook hands with General Cronje. Four performances a day of the spectacle are now given, and the participants are kept as busy as they were during the St. Louis Exposition.

Raoul Monbars, the "human torpedo," who is appearing at Luna Park, missed his trapeze the other day and fell into the net. He landed on a post, however, and sustained a concussion of the brain. A crowd of 10,000 people saw the accident.

The season at Lion Palace opened last week, with a bill including Alice J. Shaw, Mitchell and Cain, Paul Stephens, Shorty and Lillian De Witt, Barto and Lafferty, Parisian Dancing Duo, Laura Davis, and Three Lane Sisters.

Edgar L. Davenport made his vaudeville debut last week at the Empire Theatre, Boston, with Henry W. Savage's permission, in a one-act play called The Only Way, written by Stanislaus Stange. Mr. Davenport was assisted by H. P. Whittemore, Charles Riegel, and Earle Browne. Before the raising of the curtain a new preclude called "Laura," composed by Mr. Davenport, was played as a 'cello solo.

Mr. and Mrs. Alfred Kelcy will not be able to begin their Summer season until the last week in June, owing to the fact that Harold Kennedy, who will be associated with them in the presentation of Martin Lehman's new farce, The Pipe of the Gods, will not terminate his engagement with the Spooner Stock co. in Brooklyn until June 17. The Kelceys and Mr. Kennedy will play their opening date at the Park Theatre, Bayonne, N. J., on June 26.

Mr. and Mrs. William Robyns had a most enjoyable engagement at the Dominion Theatre, Winnipeg. During their stay they made a number of new friends, who with true Western hospitality took them on automobile rides, invited them to dinner and showed them many other little courtesies. One evening during their stay a number of these big-hearted people made up a large box-party and presented Mrs. Robyns with an immense basket of roses. The Robyns are booked solid in the West until Sept. 4, and will return to New York on Sept. 11.

Midland Beach, Staten Island, opened on Decoration Day. The theatre, which seats 1,500 persons, has been improved, and the management is looking forward to a prosperous season.

Small and Glassmire, the librettists and composers, have closed a contract with W. B. Watson whereby the latter will produce their musical burlesque, Around the Town, next season. It will play over the Empire Circuit and Mr. Watson is to do the part of Oscar Hammerstone. The music is entirely original, and is to be published by one of the big firms. Preparations are already under way and the production promises to be quite elaborate.

Will J. Keith and the Military Misses have signed with Adair, Grisz and Adair as vaudeville feature and principal comedy for the coming season, opening in Grafton, W. Va., Aug. 21.

Mr. and Mrs. Allison are booked solid until March, their tour extending from coast to coast, returning Eastward in December. They will produce their new sketch, Why Minnie Yumped Her Yob, by Charles Hoey and John Allison, next season.

Feldman and Ball write that while playing the Grand Theatre, Joliet, Ill., they were initiated into the Raspberries, Bush 15. The Three Graces, who were on the bill, were also initiated, and every one enjoyed a very pleasant time after the performance. Others appearing on the bill were Williams and Melburn, Howard Maxwell, and Dass and Nadolnay. Low M. Goldberg is the "Big Raspberry" of Bush 15.

Farmer Jones has joined the Great Wallace Vaudeville co. as headliner, and is meeting with great success.

The New York Motor Club has arranged an automobile outing for 1,000 orphans for to-morrow (Wednesday), and the tots will be taken to Coney Island and given the time of their lives. Frank C. Bostock has arranged a special performance for the youngsters, in which all of the baby animals in his menagerie will be put through their first lessons by Madame Morelli.

Circleville, O., has a street fair running June 5 to 10, with vaudeville attractions and a street parade. Razie Day will be June 8.

Waller and Magill's Elite Vaudeville co., including Murphy and Palmer, Mabel Bennett, Allen and Reagan, the Great Ahearn, and Waller and Magill, was the opening attraction week of May 29 at Carsonia Park, Reading, Pa.

Hayman and Franklin will arrive in New York on the "Caronia" June 10, after a successful tour of ten months through England. They will return to England in April, 1906, to play the London Syndicate halls and the Stoll Tour, twenty-one months in all. Their American tour begins at Pastor's Theatre Sept. 11, and they are booked solid to next February. In addition to A Matrimonial Agency they have a sketch in preparation called Home Life, in which the characters are an Irishwoman and a Hebrew.

When Colonel Bordeverry called for a volunteer at the Hippodrome the other evening a woman walked from the audience to the stage and allowed the marksman to shoot a lump of sugar from her head. It was a most unusual proceeding and the woman, who went through the ordeal on a wager, was roundly applauded.

Considerable interest attaches to the debut in vaudeville of Irene Ackerman, in view of her long and favorable identification with all that is best in the legitimate drama. Miss Ackerman has secured a short play written especially for her by Frances Harmer, author also of When Love Returns and To Win Him Back. Miss Ackerman will be assisted by Eugene Weber. Beyond the title, A Heart or a Crown, little is known of the nature of the sketch, but Miss Ackerman's reputation as a gifted actress and her skill as a stage-manager will insure for her a cordial welcome.

Hi Henry's Minstrels closed their season of forty-five weeks at the New Opera House, Hoopeston, Ill., on May 31, and Mr. Henry started on June 3 for his ranch on Mineral Creek, Horseshoe Bend, Ida., where he will remain until it is time to begin rehearsals for his next season, which will open in Chicago early in August.

Amy Ricard will make her debut in vaudeville during the Summer in a new sketch. She has been playing in The College Widow during the past season.

(For other Vaudeville Jottings see page 9.)

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott and Bryant—Crystal, Denver, 5-10.
Abbott, Annie—Whitney, Detroit, 4-10.
Adamini and Taylor—Pastor's, N. Y., 5-10.
Adams and Drew—Spring Lake Park, Trenton, N. J., 5-10.
Adams and White—Earl, Pueblo, Col., 5-10.
Adams, James R.—Hippodrome—indefinite.
Adler, Jacob P.—Alhambra, N. Y., 5-10.
Aguinaldo, Rose—Proctor's 23d St., 5-10.
Alexis and Schall—Keith's, Boston, 5-10.
Ali and Pelzer—Family, Shamokin, Pa., 5-10.
Allen, Phyllis—Fontaine Ferry Park, Louisville, 4-10.
Allen, Searl and Violet—Keith's, N. Y., 12-17.
Allison, Bertha—Metropolis, N. Y., 5-10.
Allison, Mr. and Mrs.—Norumbega Park, Boston, 5-10.
Allyns, The—Campbell Island, Moline, Ill., 5-10.
Almont and Dumont—Henderson's, Coney Island, N. Y., 5-10.
Alton and Regan—Doelger's Park, Newark, N. J., 5-10.
Alton and Thelma—Casino, Toledo, 5-10.
Alvin Brothers—Unique, Minneapolis, 5-10.
Anderson and Goines—Norumbega Park, Boston, 5-10.
Apollo—Fontaine Ferry Park, Louisville, 4-10.
Archer and Croker—Pastor's, N. Y., 5-10.
Arlington and Delmore—Henderson's, Coney Island, N. Y., 5-10.
Armstrong and Holly—Bald Mountain, Col., May 15-June 30.
Ashton and Earle—Castle, Bloomington, Ill., 5-10.
ASHTON, MARGARET—Coliseum, London, 5-July 24.
Aurora's Bears, Mlle.—Dreamland, Coney Island, N. Y.—indefinite.
Avolos, Four—Hammerstein's, N. Y., 5-10.
Babcock, Theodore—Casino, Toledo, 4-10.
Bailey and Fletcher—Keith's, N. Y., 5-10.
Bailey and Madison—Empire, London, Eng., May 1-June 30.
Baker and Ranney—Alhambra, South Beach, S. I., 10-18.
Baker, Bert—Pastor's, N. Y., 5-10.
Baker Family—Paragon Park, Nantasket Beach, Mass., 5-10.
Baker, Pete—Rock Springs Park, East Liverpool, O., 4-10.
Baker, Ward—Alvin, Pittsburgh, 5-10.
Ballanter Sisters—Hippodrome N. Y.—indefinite.
Barlowa, Breakaway—Luna Park, Coney Island, N. Y., May 29-10.

VAUDEVILLE. VAUDEVILLE.

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MINDELL KINGSTON

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Barlow's Elephants—Hippodrome, N. Y.—indefinite.
Barnes and Edwin—Bijou, Green Bay, Mich., 5-10.
Barnes and Washburn—Crystal, Leadville, Col., 5-10.
Barnes, Paul—Keith's, Phila., 5-10.
Barneys, The—Bijou, Duluth, Minn., 5-10.
Barr and Evans—Park, Bayonne, N. J., 5-10.
Barrell, May A.—Fairyland, Paterson, N. J., 12-24.
Barrett Sisters—Ingersoll Park, Des Moines, Ia., 5-10.
Barrows and Lancaster—Coliseum, London, Eng., 5-July 8.
Barry, Mr. and Mrs. Jimmie—Colonial, N. Y., 5-10.
Bartletta, Musical—Bijou, La Crosse, Wis., 5-10.
Unique, Eau Claire, 12-17.
Bates, Louie—Bijou, Marquette, Mich., 5-10.
Be-Anos, The—Luna Park, Coney Island, N. Y., 5-10.
Beard, Billy—Casino, Nashville, Tenn., 1-30.
Beaumont and Hayward—Elite, Davenport, Ia., 5-10.
Bedini and Arthur—Metropolis, N. Y., 5-10.
Beecher and May—Kirby's Park, Balto., 5-10.
Bell and Richards—Park, Worcester, Mass., 5-10.
Bell, Senator Frank—Oak Summit Park, Evansville, Ind., 4-10.
Bernsteins, The—Bijou, Duluth, Minn., 5-10, Unique, Winnipeg, Can., 12-17.
Bevan and Desmond—Gorman's Park, Worcester, Mass., 5-10.
Bijou Comedy Four—Woolworth's, Lancaster, Pa., 5-10.
Birch, John—Orph., Los Angeles, May 29-10.
Bissett and Scott—M. H., Brighton Beach, N. Y., 10-17.
Blessings, The—Standard, Fort Worth, Tex., May 29-10.
Boothlack Quartette—Family, Mahanoy City, Pa., 5-10.
Borella, Arthur—Grand, Joliet, Ill., 5-10.
Bosonko and Radcliffe—Cook's Park, Evansville, Ind., 4-10.
Botter, Harry—Keith's, Phila., 5-10.
Bower, Francis—West End Park, New Or., 5-10.
Bowers and Curtiss—Novelty, Omaha, 5-10.
Bowery Newsboys' Quartette—San Souci Park, Chgo., —indefinite.
Boylan, Arthur and Mildred—Keith's, N. Y., 5-10.
Bradfords, The—Whitney, Detroit, 5-10.
Bradshaw, Charles H.—Proctor's, Newark, N. J., 5-10.
Bragg and Ashton—Family, East St. Louis, Ill., 5-10.
Brandow and Wiley—Olympic Park, Newark, N. J., 5-10.
Brehany, Louise—Keith's, N. Y., 5-10.
Brehmer, Carl—Pastor's, N. Y., 5-10.
Bright Brothers—Empire Tour, Eng., 12-Aug. 28.
Brittons, The—Budavara, Budapest, Austria, May 29-June 15.
Brooks, Jeanne—Park, Canton, O., 5-10.
Brown and Ellis Sisters—Grand, San Diego, Cal., 5-10.
Browne, Whistling Tom—Farm, Toledo, 11-17.
Browning and Welp—Metropolis, N. Y., 5-10.
Browning, Mr. and Mrs.—Pastor's, N. Y., 5-10.
Bryant and Saville—Southern Park, Pittsburgh, 4-10.
Buford, Blanche—Lafayette, Buffalo, 5-10.
Burke's Dogs—Electric Park, Baltimore, 5-10.
Burkes, Juggling—Bijou, Marquette, Mich., 5-10.
Burns, Harry—Ebner's Park, Burlington, Ia., 5-10.
Burton and Brooks—Myers Lake Casino, Canton, O., 4-10, Rock Springs Park, East Liverpool, 11-17.
Bush and Gordon—Casino, Toledo, 4-10.
Byron, Arthur—H. and S., N. Y., 5-10.
Caicedo—Luna Park, Coney Island, N. Y., 12-July 8.
Calahan and Mack—Colonial, N. Y., 5-10.
Cameron and Toledo—Garrick, Burlington, Ia., 5-10.
Campbell and Brady—Manhattan Beach, Denver, 5-10, Hopkins', Joplin, Mo., 11-17.
Campbell, Dillon and Campbell—Casino, Akron, O., 5-10, Cedar Point, Sandusky, O., 11-17.
Canova—H. and S., N. Y., 5-10.
Carleton, Al.—Olympic, Chgo., 5-10.
Carmen Sisters—Olympic Park, Newark, N. J., 5-10.
Carre's Animals—Hippodrome, N. Y.—indefinite.
Carroll—Alcazar, Denver—indefinite.
Carroll and Clarke—Olympia Park, Chattanooga, Tenn., 5-10.
Carrollton and Hodges—Fond du Lac, Wis., 5-10.
Carson Brothers—Lion Palace, N. Y., 5-10, Savin Rock Park, New Haven, Conn., 11-17.
Carter, Mr. and Mrs. Carl—Crystal, Victor, Col., 5-10.
Carter and Waters—Coliseum, Terre Haute, Ind., 5-10.
Carson, Kit—Olympic Park, Newark, N. J., 5-10.
Cartmell and Harris—Woolworth's, Lancaster, Pa., 5-10.
Carver and Pollard—C. O. H., Chgo., 5-10.
Casad and De Verne—Unique, Minneapolis, 5-10.
Cassady, Eddie—Steel Pier, Atlantic City, N. J., 5-17.
Castrillions, Three—Shea's, Buffalo, 5-10.
Chamberlains, The—Canterbury, London, Eng., 5-10, Paragon, London, 12-17.
Chester, Walter—Olympic, Chgo., 5-10.
Christy and Willis—Olympic, Chgo., 5-10.
Clark and Temple—Bell, Oakland, Cal., 5-10, Lyceum, 'Frisco, 12-17.
Clark, Lucy—Empire, Leeds, Eng., 19-24, Metropolitan, London, 26-July 15.
Clark Wilfred—M. H., Brighton Beach, N. Y., 12-17.
Clarkdonians, The—Hippodrome, N. Y.—indefinite.
Clayton, Jenkins and Jaspar—Paragon Park, Nantasket Beach, Mass., 5-10.
Coe and Doty—Olympic Park, Newark, N. J., 4-10.
Colby and Way—Proctor's 23d St., 5-10.
Cole and Johnson—Alhambra, N. Y., 5-10.
Collins and Hart—Tivoli, London, 12-30.
Colonial Septette, Ye—Paradise Roof, N. Y., 5-10, Proctor's 23d St., 12-17.
Connelly, Pete—Joplin, Mo., 4-10, Webb City 11-17.
Conrads, The—Lincoln Park, Vincennes, Ind., 4-10.
Constantineau and Lawrence—C. O. H., Chgo., 5-10.
Conway and Held—Keith's, Boston, 5-10.
Conway and Leland—Empire, Newcross Eng., 5-10, Empire, Stratford, 12-17, Empire, Hackney, 19-24.
Coogan, F. Allan—Fairyland, Paterson, N. J., 5-10.
Cook and Hayes—Park, Bayonne, N. J., 5-10.
Cooper and Robinson—Hammerstein's, N. Y., 5-10.
Corbet and Forrester—Interurban Park, Sterling, Ill., 5-10.
Corbley and Burke—Monroe Park, Toronto, 5-10.
Corrigan, Emmett—Orph., Los Angeles, May 29-10.
CRANE, MR. AND MRS. GARDNER—Keith's, Prov., April 10—indefinite.
Crawford and Manning—Fontaine Ferry Park, Louisville, 5-10.
CRESSY, WILL M., AND BLANCHE DAYNE—Proctor's, Newark, N. J., 5-10, Proctor's 23d St., 12-17.
Cotton's Donkeys—Riverview Park, Baltimore, 5-10.
Cox Family—Unique, Los Angeles, 5-10.
Dagwell, Artie—C. O. H., Pittsburgh, 5-10, Keith's, Phila., 12-17.
Dahlias, Les—Chutes, 'Frisco, 4-17.
Dale, Violet—Proctor's 23d St., 5-10.
Daly and Devere—Pastor's, N. Y., 5-10.
Daly and Kelso—London, London, Can., 5-10.
DAY, GEORGE W.—Keith's, Boston, 5-10.
Dayteile, Madge—Bijou, Ottumwa, Ia., 5-10.
De Aco, Mlle.—Lagoon, Lodlow, Ky., 5-10.
De Bouvier—Alvin, Pittsburgh, 4-10.
De Gilmor Troupe—Indianola Park, Indianapolis, 4-10.
De Greans, The—Unique, Winnipeg, Can., 5-17.
De Lacys, The—Bon Ton, Salt Lake City, 5-10.
De Lion, Clement—Alhambra, N. Y., 5-10.
De Rossett and Excels—Rye Beach, N. Y., 5-10.
De Roe, Bobby—London, London, Can., 5-10.
De Serris Art Studies—Ravinia Park, Chgo., 5-10.
De Veaux and De Veaux—Rock Springs Park, East Liverpool, O., 4-10.
De Weese, Jennie—Bijou, San Diego, Cal., 5-17.
Delberg Sisters—Keith's, Boston, 5-10.
Delmore and Darrell—Tumbling Dam Park, Bridgetown, N. J., 5-10.
Delmore and Wilson—Empire, Hull, Eng., 5-10, Paris, France, 12-July 3.
Delphino and Delmora—Proctor's 23d St., 5-10.
Dempsey, John—Henderson's, Coney Island, N. Y., 5-10.
Derenda and Green—Municipal Circus, Reims, France, 1-15.
Dervin, J. T.—Novelty, Stockton, Cal., 5-10.
Deveau, Hubert—Farm, Lambton, Can., 5-10, Riverside Park, Montreal, Can., 11-17.
Dill and Ward—Chester Park, Cincinnati, 4-10.
Dixon, Bert and Leon—Robison Park, Fort Wayne, Ind., 4-10.
Dixon, Bowers and Dixon—Rocky Springs Park, Lancaster, Pa., 5-10.
Dockstader's Tabloid Minstrels—Colonial, N. Y., 5-10.
DOHERTY SISTERS—Olympic, Chgo., 5-10, Ravinia Park, Chgo., 11-17.
Doherty's Dogs—Olympic Park, Newark, N. J., 4-10.
Dolan and Lenharr—Park, Bayonne, N. J., 5-10.
Donahue and Nichols—Alvin, Pittsburgh, 4-10.
Doone, Allen—Rock Springs Park, East Liverpool, O., 4-10.
Downey, Leslie T.—Novelty, Stockton, Cal.—indefinite.
Doyle and Weston—Hyde Park, Chgo., 4-10.
Doyle, Frank and Eva—Hyde Park, Chgo., 4-10.
Drawee—Tivoli, London, Eng., May 15-30.
Drew, Mr. and Mrs. Sydney—Alhambra, N. Y., 5-10.
D's and D's—Lyric Park, Pittsburg, Kan., 5-11.
Dubec's Animals—Park, Decatur, Ill., 5-10.
Dudley and Chesiyn—Keith's, N. Y., 5-10.

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Duffin-Redcay Troupe—Kennywood Park, Pittsburgh, 5-10.
Dumonds, Les—Empire Palace, Manchester, Eng., 5-10, Palace, Bordesley, 12-17.
Dunbars, The—Paragon Park, Nantasket Beach, Mass., 5-10.
Dunn and Evelyn—Electric Park, Peekskill, N. Y., 5-10, Erbe's Casino, North Beach, L. I., 12-17.
Dupree and Dupree—Island Beach, Owensboro, Ky., 5-10.
Earl and Wilson—Springbrook Park, South Bend, Ind., 4-10.
Early and Late—Cook's Park, Evansville, Ind., 5-10.
Eldons, The—Family, Mahanoy City, Pa., 5-10.
Eldridge, Press—Ravinia Park, Chgo., 5-17.
Eller, Gloio—Alcazar, Denver—indefinite.
Ellsworths, Three—Casino, Los Angeles, Cal., 5-11.
Elmo, Pete and Annie—Pavilion, Oswego, N. Y., 5-10.
Eltinge, Julian—Keith's, Phila., 5-10.
Elton, Sam—Proctor's, Newark, N. J., 5-10, Shea's, Buffalo, 12-17.
Emmy's Dogs, Mme.—Proctor's 5th Ave., 5-10.
Empire City Quartette—Orph., 'Frisco, May 29-17.
Empire Comedy Four—Forest Park Highlands, St. Louis, 4-10.
Esher Sisters—Pastor's, N. Y., 5-10.
Estus, Ed—Keith's, Boston, 5-10.
Ethardo—Olentangy Park, Columbus, O., 4-10.
Evans, George—Keith's, N. Y., 5-10.
Evans, May—Alvin, Pittsburgh, 4-10.
Evans Trio—West Side, Janesville, Wis., 5-10.
Fadettes, The—Keith's, Boston—indefinite.
Fagan and Merriam—Crystal, Anderson, Ind., 5-10.
Fairchilds, The—Bijou, Quincy, Ill., 5-10.
Fantas, Two—West Side, Janesville, Wis., 5-10.
Farrell, Cliff—Lakemont Park, Altoona, Pa., 5-10.
Feldman and Ball—Orph., St. Paul, 5-17.
Fentelle and Radcliffe—Coney Island, Wheeling, W. Va., 11-24.
Ferguson and Dupree—Crystal, Victor, Col., 5-10.
Ferguson and Passmore—Lakeview Park, Terre Haute, Ind., 4-10, Mannion's Park, St. Louis, 11-17.
Fern Comedy Four—Guvernator's, Atlantic City, N. J., May 22-Sept. 30.
Fields and Hanson—Lyceum, 'Frisco, 5-17.
Fields, Happy Fanny—Palace, Croydon, 5-10, New York 19-24.
Fields, Will H.—Park, Gallion, O., 5-10, Park, Pittsburgh, Pa., 11-17.
Figman and Manola—C. O. H., Chgo., 5-10.
FISHER, MR. AND MRS. PERKINS—Myers' Lake, Canton, O., 5-10, Lakeside Casino, Akron, 12-17.
Flood Brothers—Farm, Toledo, 4-10.
Florettes, Six—Hippodrome, N. Y.—indefinite.
Flynn, Earle—Forest Park, St. Louis, 5-10.
Fisher and Johnson—Novelty, Stockton, Cal., 5-10.
Ford and Ford—Rocky Springs Park, Lancaster, Pa., 5-10.
Ford Brothers and Sisters—Forest Park Highlands, St. Louis, 4-10.
Foster and Henderson—Fischer's, 'Frisco, 5-10.
Fox and Summers—Whitney, Detroit, 5-10.
Fox, Madge—Riverside Park, Saginaw, Mich., 4-10, Winona Beach, Bay City, Mich., 11-17.
Foy and Clarke—Keith's, Boston, 5-10.
Francois, Danalloh and Baino—Luna Park, Coney Island, N. Y., 5-10.
Fredericks, The—Grand, Everett, Wash., 5-10.
Freese Brothers—Forest Park, Kansas City, 4-10.
French, Henri—Orph., Los Angeles, May 29-10.
Galetti's Monkeys—Hammerstein's, N. Y., 5-10.
Gallagher and Barrett—C. O. H., Chgo., 5-10.
Gardner and Golder—Grand, San Diego, Cal., 5-10.
Gardner and Stoddard—Olympic, Chgo., 5-10.
Gardner, West and Sunshine—Lyceum, Boston, 4-10.
Gardner, Willie—Pastor's, N. Y., 5-10.
Garrity Sisters—Park, Decatur, Ill., 5-10.
Garson, Marion—Proctor's, Newark, N. J., 5-10.

Gassman, Josephine—Casino, Toledo, 4-10.
Gavin, Platt and Peaches—Idora Park, Youngstown, O., 5-10.
Gaylord, Rennie—Mannion's, St. Louis, 4-10.
Geiger, John—Lakeside Casino, Akron, O., 4-10.
Genaro and Theol—Dusseldorf, Germany, May 1-June 30.
Gerard, Frances—Henderson's, Coney Island, N. Y., 5-10.
Gilday and Fox—Keith's, N. Y., 5-10.
Gill, Nat—Olympic, Chgo., 5-10.
Gillen, Tom—Family, Shamokin, Pa., 5-10.
Gillette Sisters—Park, Bayonne, N. J., 5-10.
Gillette's Dogs—Alhambra, N. Y., 5-10.
Gillingwater, Claude—Olympic, Chgo., 5-10.
Gilmore and Le Moyne—Orph., Park, Webb City, Mo., 5-10.
Girard and Gardner—Woolworth's, Lancaster, Pa., 5-10.
Girl With the Auburn Hair—Ravina Park, Chgo., 5-10.
Glenroy and Russell—Empire, Helena, Mont., 5-10.
Glenroy, James Richmond—H. and S., N. Y., 5-10.
Globe of Death—Luna Park, Cleveland, 5-10.
Goetz and Nelson—Henderson's, Coney Island, N. Y., 5-10.
Gordon and Hayes—C. O. H., Chgo., 5-10.
Gordon, Cliff—Woolworth's, Lancaster, Pa., 5-10.
Gorman and West—Olympic Park, Newark, N. J., 5-10.
Grand Opera Trio—Henderson's, Coney Island, N. Y., 5-10.
Grant, Alf—Park, Bayonne, N. J., 5-10.
Gregory and Wood—Park, Bayonne, N. J., 5-10.
Greve and Green—Family, Shamokin, Pa., 5-10.
Griff Brothers—C. O. H., Chgo., 5-10.
Gunning, Louise—Hammerstein's, N. Y., 5-10.
Guyer and O'Neil—H. and S., N. Y., 5-10.
Hahn, Helen Florence—Luna Park, Pittsburgh, 5-10.
Hale, Willie and Francis—Hippodrome, London, Eng., 5-July 22.
Hall and Colburn—Unique, Winnipeg, Can., 5-10.
Hamlins, The—River Park, Winnipeg, Can., 5-17.
Hammond and Forrester—C. O. H., Chgo., 5-10.
Hammond, Mr. and Mrs. Charles D.—Kansas City—indefinite.
Harper, Desmond and Bailey—Henderson's, Coney Island, N. Y., 5-10.
Harrigan—M. H., Brighton Beach, 10-17.
Hart, Sadie—Lakeview Park, Terre Haute, Ind., 4-10.
Harts, The—Alvin, Pittsburgh, 4-10.
Hatch Brothers—C. O. H., Chgo., 5-10.
Hathaway, Belle—M. H., Brighton Beach, N. Y., 10-17.
Hay, Charles—Garrick, Burlington, Ia., May 29-10.
Hayes, Ed—Lagoon, Cincinnati, 4-10.
Hayman and Franklin—Hippodrome, Wakefield, Eng., 5-10, Metropole, Gateshead, 12-17.
Heclow and Wheeler—Folly, Chgo., 4-10.
Heclow, Charles—Park, Norwalk, O., 4-10, Whitney, Detroit, 11-17.
Heeley and Meeley—Mannion's, St. Louis, 5-10.
Hetrog, Tom—Hanlon's Point, Toronto, Can., 5-10.
HELENA, EDITH—Empire, Eng., May 1-June 25.
Helston and Hood—Star, Atlanta, Ga., May 28-10.
Helstons, Musical—Olympic Chgo., 5-10.
Hendricks and Prescott—Mountain Park, Holyoke, Mass., 5-10.
Hennings, Lewis and Hennings—Illinois, Rock Island, Ill., 4-10.
Henshaw and Francioli—Henderson's, Coney Island, N. Y., 5-10.
Herbert and Willing—Manhattan Beach, Denver, 5-10.
Herbert's Dogs—Shea's, Buffalo, 5-10.
Hess Sisters—Rocky Springs Park, Lancaster, Pa., 5-10.
Hickman Brothers, Three—Metropolis, N. Y., 5-10.
Hill and Whitaker—Pavilion, London, Eng., 12—indefinite.
Hill, Will—Luna Park, Coney Island, N. Y.—indefinite.
Hillman, George—Standard, Davenport, Ia., 5-11.
Hodges and Launchmere—Electric Park, Balto., 12-17.
Holdsworth, The—Family, Shamokin, Pa., 5-10, Freebody Park, Newport, R. I., 12-17.
Holman, Hayward and Hayward—Oak Summit Park, Evansville, Ind., 4-10.
Holmes and Waldron—Lindewald Park, Hamilton, O., 4-10.
Howard and Alton—Standard, Beaumont, Tex., 5-17.
Howard and Linder—Illinois, Rock Island, Ill., 5-10.
Howard and North—Proctor's 23d St., 5-10.
Howard Brothers—Coliseum, London, Eng., 5-July 15.
Huehn, Musical—Keith's, Phila., 5-10.
Hughes and Haselton—Family, Mahanoy City, Pa., 5-10.
Hussey, George—Keith's, N. Y., 5-10.
Hylands, Three—Crystal, Colorado Springs, 5-10.
Innes and Ryan—Spring Grove Park, Springfield, O., 4-10.
Iron City Quartette—Southern Park, Pittsburgh, 4-10.
Isoda—Lakemont Park, Altoona, Pa., 5-10.
Jackson and Douglass—Olympia Park, Chattanooga, Tenn., 5-10, East End Park, Memphis, 12-17.
Jacksons, Three—Oak Summit Park, Evansville, Ind., 4-10.
Jeanre and Ellsworth—Brittania Park, Ottawa, Can., 5-10.
Jennings and Jewell—Bijou, La Crosse, Wis., 5-10.
Johnson, Davenport and Lorella—Family, Shamokin, Pa., 5-10.
Johnson, Sabel—Olentangy Park, Columbus, O., 4-10.
JOHNSONS, MUSICAL—Lyceum, London, May 1-June 10.
Johnstone, Chester B.—Henderson's, Coney Island, N. Y., 5-10.
Jolson, Palmer and Jolson—Proctor's 125th St., 5-10.
Jones and Sutton—Renwick Park, Ithaca, N. Y., 5-10.
Jones and Walton—Rock Springs Park, East Liverpool, O., 4-10.
Jones, Irving—H. and S., N. Y., 5-10.
Kartelli—Olympic, Chgo., 5-10.
Kates Brothers—C. O. H., Chgo., 5-10.
Kaufman, Reba—Alhambra, London, Eng., May 15-June 30.
Kelly, Walter C.—Alhambra, N. Y., 5-10.
Keltons, The—C. O. H., Chgo., 5-10.
Kenna, Charles—Celeron, Jamestown, N. Y., 5-10, Temple, Detroit, 12-17.
Keno, Walsh and Melrose—Keith's, N. Y., 5-10.
Kenton, Dorothy—Vienna, Austria, May 22-June 30.
Kenyon and De Garmo—Steeplechase Pier, Atlantic City, N. J., 5-10, Olympic Park, Newark, N. J., 12-17.
Kherns and Cole—San Souci Park, Chgo.—indefinite.
Kins-Ners, The—Ramona Park, Grand Rapids, Mich., 4-10.
Kippy—Garrick, Burlington, Ia., 4-10.
Klein and Clifton—Renwick Park, Ithaca, N. Y., 5-10.
Klein, Ott Brothers and Nicholson—Park, Kansas City, 4-10, Park, St. Louis, 11-17.
Kollins and Wilson—Electric Park, Kansas City, 4-10.
La Belle—Keith's, Phila., 5-10.
La Clair and West—Garden, Lima, O., 5-10.
La Della, The—Luna Park, Coney Island, N. Y., 5-10.
Lafayette, the Great—Proctor's 23d St., 5-10.
Lagette, Mons.—Luna Park, Coney Island, N. Y., 5-10.
Lakola, Harry and Carrie—Bijou, Eau Claire, Wis., 5-10.
La Maze Brothers—M. H., Brighton Beach, N. Y., 10-17.
Lane, Arthur—Luna Park, Cleveland, May 18—indefinite.
Langdon, Hardie—Park, Bayonne, N. J., 5-10.
Lanole Brothers—Norumbega Park, Boston, 5-10.
Larrivee and Lee—Orph., Springfield, O., 5-10.
La Toll Brothers—Olympic Park Newark, N. J., 5-10.
Latina, Mlle.—Rocky Springs Park, Lancaster, Pa., 5-10.
La Valls, The—Bell, Oakland, Cal., 5-10.
Le Veen and Cross—Riverside Park, Saginaw, Mich., 5-10.
La Vine and Leonard—West End Park, New Or., 5-10.
La Vine and Waltone—Lake Contrary, St. Joe, Mo., 5-10, Ingersoll Park, Des Moines, Ia., 11-17.
Lawrence, Al.—Temple, Detroit, 5-10.
Lawrence and Harrington—Metropolis, N. Y., 5-10.
Lawson and Namon—Proctor's, Newark, N. J., 5-10.
Lawson, Chinese—Lakeview Park, Terre Haute, Ind., 5-10.
Le Barr—Novelty, Oakland, Cal., 5-10.
Le Clair, John—H. and S., N. Y., 5-10.
Le Dent, Frank—Chester Park, Cincinnati, 4-10, Lakeview Park, Terre Haute, Ind., 11-17.
Leighton, Lillian—Unique, So. Chgo., Ill., 5-10.
Leipsig, Nate—Woolworth's, Lancaster, Pa., 5-10, Electric Park, Balto., 12-17.
Leon, May—Lakeview Park, Middletown, Conn., 5-10.
Leonard and Phillips—Orph. St. Paul, 5-10.
Leonard, Grace—Farm, Toledo, 5-11.
Le Pages, The—Pastor's, N. Y., 5-10.
Leonard, Sadie—Olympic, Chgo., 5-10.
Leslie and Dailey—Keith's, Phila., 4-10.
Le Venion—Luna Park, Coney Island, N. Y., 5-10.
Lewis, Al.—Bijou, Marinette, Wis., 5-10.
Litchfield, Mr. and Mrs. Neil—Manhattan Beach Park, Denver, 11-17.
Lockette, Mattie—Shea's, Buffalo, 4-10.
Louise, Mlle.—Luna Park, Coney Island, N. Y.—indefinite.
Lowe, Charles P.—Henderson's, Coney Island, N. Y., 5-10.
Lucier, Mr. and Mrs. Fred—Keith's, N. Y., 5-10.
Lucy and Lucier—Lake Michigan Park, Muskegon, Mich., 5-10.
Lukens, Four—Keith's, Phila., 5-10.
Lynch—Luna Park, Coney Island, N. Y., 5-10.
McBanna, Juggling—Keith's, Boston, 5-10.
McCune and Grant—Chester Park, Cincinnati, 5-10.
McDonald, Charles—Farm, Toledo, 4-10.
McIntyre and Heath—Keith's, Boston, 5-10.
McKinnon and Reed—Meriden Park, Milford, Mass., 12-17.
McKissick and Chadney—Park, Bayonne, N. J., 5-10.
McMahon and Chappelle—Des Moines, Ia., 4-10, Ramonia Park, Grand Rapids, Mich., 11-17.
M'MAHON'S MINSTEL MAIDS—Des Moines, Ia., 4-10, Ramonia Park, Grand Rapids, Mich., 11-17.

MACARTE SISTERS—Hippodrome, London, 5-July 1.
Macdonald, James—Alvin, Pittsburgh, 4-10.
Mack and Elliott—Grand, Tacoma, Wash., 5-10.
Madcaps, Three—Luna Park, Coney Island, N. Y., 5-10.
Magee, Jack E.—Hanover Park, Meriden, Conn., 5-10.
Maitland, Madge P.—Oak Summit Park, Evansville, Ind., 4-10.
Mann and Haines—Chutes, 'Frisco, 5-17.
Manning and Drew—Farm, Toledo, 4-10.
Mantell's Marionettes—Fischer's, 'Frisco, 5-10.
Marco Twins—Forest Park, Highlands, St. Louis, 5-10.
Marion and Pearl—Olentangy Park, Columbus, O., 4-10.
Marshall, the Mystic—Celeron, Jamestown, N. Y., 5-10, Park, Allentown, Pa., 1217.
Martha, Mlle.—Hammerstein's, N. Y., 5-10.
Martini and Maximilian—Hippodrome, Glasgow, Sept., 5-10, Hippodrome, Liverpool, Eng., 12-17, Tivoli, Birmingham, 19-24.
Mason and Francis—Family, Mahanoy City, Pa., 5-10.
Mason's Society Belles—Fontaine Ferry Park, Louisville, 4-10, C. O. H., Chgo., 12-17.
Mathieus, Juggling—Lake Michigan Park, Muskegon, Mich., 4-10, Casino Park, Kalamazoo, 11-17.
May and Albaugh—Alvin, Pittsburgh, 4-10.
Mazuz and Mazette—Shea's, Buffalo, 5-10.
Meehan's Dogs—Keith's, Phila., 5-10.
Meers, The—Circus Variete, Stockholm, Sweden, 1-30.
Meier and Morn—Empire, Portsmouth, Eng., 5-10, Empire, Hackney, 12-17, Empire, Holloway, 19-24.
MEREDITH SISTERS—Stoll Tour, Eng.—Indefinite.
Meiers, Aquatic—Indianalo Park, Indianapolis, 4-10.
Melani Trio—Henderson's, Coney Island, N. Y., 5-10.
Melbane, Mae—Lagoon, Cincinnati, 4-10.
Melrose Sisters—M. H., 4-10, Brighton Beach, N. Y., 11-17.
Melville and Stetson—Alhambra, N. Y., 5-10.
Merritt, Raymond—Star, Hamilton, Can., 5-10.
Miett's Dogs—C. O. H., Chgo., 5-10.
Mignani Family—Alhambra, N. Y., 5-10, Henderson's, Coney Island, 12-24.
Mills and Morris—Pastor's, N. Y., 5-10.
Miller, Henry—Colonial, N. Y., 5-10.
Millman Trio—Temple, Detroit, 5-10.
Minstrel Trio—Olympic, Chgo., 5-10.
Mitchell and Love—Mannion's, St. Louis, 5-10.
Mitchell and Cain—Keith's, Phila., 5-10.
Mitchells, Three—Lion Palance, N. Y., 5-10.
Montgomery and Munson—C. O. H., Chgo., 5-10.
Morton, Gertrude—Avon Park, Youngstown, O., 5-10.
Morton, Temple and Morton—Keith's, Phila., 5-10.
Mortons, Four—Proctor's 23d St., 5-10.
Mosquitos, Three—H. and S., N. Y., 5-10.
Mowatts, Five—Ravinia Park, Chgo., 5-10.
Mudge and Morton—Electric Park, Balto., 4-10.
Murphy and Andrews—Grand, Tacoma, 5-10.
Murphy and Willard—Coliseum, Terre Haute, Ind., 5-10, Oak Summit Park, Evansville, Ind., 11-17.
Murray and Clayton—Olympic, Chgo., 5-10.
Murtha, John H.—Crystal, Milwaukee, 5-10.
Musketeers, Four—Waldamere Park, Erie, Pa., 5-10.
Mushner's Pigs and Sheep—Utahna, Ogden, U., 5-10.
Mystic Crucible—Luna Park, Cleveland, May 18—indefinite.
Nello—Lagoon, Cincinnati, 4-10.
Nelsons, Four—Electric Park, Balto., 4-10.
Nevarros, Three—Colonial, N. Y., 5-10.
Newell and Niblo—Fontaine Ferry Park, Louisville, 4-10, Hopkins' Park, Memphis, 11-17.
NIBLO, FRED—Proctor's, Newark, N. J., 5-10.
Nices, Twin—Henderson's, Coney Island, N. Y., 5-10.
Norman, Mary—C. O. H., Chgo., 5-10.
Norton and Nicholson—Keith's, Phila., 12-17.
O'Day, Ida—Casino, Toledo, 4-10.
O'Kabe Troupe—Olympic, Chgo., 5-10.
Onri, Adele Purvis—Lakemont Park, Altoona, Pa., 5-10.
Patrice—Shea's, Buffalo, 5-10.
Patty Brothers—Hammerstein's, N. Y., 5-10.
Paulton and Dooley—Keith's, N. Y., 5-10.
Pelot, Fred and Annie—Lakeview Park, Terre Haute, Ind., 4-10, Spring Grove Park, Springfield, O., 11-17.
Pewitt—Ravinia Park, Chgo., 5-10.
Phelps, Orren and Minnie—Ben's, Escanaba, Mich., 5-10, Bijou, Calumet, 12-17.
Pierce and Rosslyn—C. O. H., Chgo., 5-10.
Pluck and Luck—Bijou, Kenosha, Wis., 5-10.
Polk and Collins—Ravinia Park, Chgo., 5-10.
Pongo and Leo—White City, New Haven, Conn., 4-10.
Powell's Marionettes—Forest Park, Highlands, St. Louis, 4-10.
Prampins, The—London, London, Can., 5-10.
Quinlan and Mack—Alvin, Pittsburgh, 4-10.
Racket and Hasard—Empire, Fulham, 5-17.
Radford and Valentine—Palace, Douglass, Isle-of-Man, 12-25.
Rae and Benedetto—Luna Park, Pittsburgh, 4-10.
Raimund and Good—Lyric Park, Pittsburgh, 4-10.
Rapoli—M. H., Brighton Beach, N. Y., 10-17.
Ravenscroft, Charlotte—M. H., Brighton Beach, N. Y., 10-17.
Raymond and Caverly—H. and S., N. Y., 5-10.
Raymond, Carl—Novelty, Oakland, Cal., 5-10.
Rays, Three—Bijou, Danville, Ill., 5-10.
Redford and Winchester—C. O. H., Chgo., 5-10.
Reed and Shaw—Woolworth's, Lancaster, Pa., 5-10.
Reed Family—Athletic Park, Buffalo, 5-10.
Reid and Wilson—Henderson's, Coney Island, N. Y., 5-10.
Reiff Brothers—Empire, South Shields, Eng., 5-10, Empire, Edinburgh, Scot., 12-17.
Reklaw, Dan—Fort Sheridan Park, Chgo., 4-10.
Remington, Mayme—Colonial, N. Y., 5-10.
Rennier and Gaudier—Metropolis, N. Y., 5-10.
Reno and Murray—Orph., Richmond, Ind., 5-10.
Reno and Richards—Keith's, Phila., 5-10.
Rice Family—Temple, Detroit, 5-10.
Richards, Ellen—Sohmer Park, Montreal, 5-10.
Ring and Williams—Electric, Waterloo, Ia., 5-10.
Rio Brothers—White City, New Haven, Conn., 4-10.
Robinson, Ethel—Electric Park, Balto., 5-10.
Robson, May—Proctor's 23d St., 5-10.
Ronay Sisters—Hippodrome, N. Y.—indefinite.
Rooney and Bent—Temple, Detroit, 4-10.
Rooney, Katie—Hammerstein's, N. Y., 5-10.
Ross and Lewis—Hippodrome, Ashton, Eng., 12-17, Hippodrome, Preston, 19-24.
Russell and Dunbar—Bon Ton, Salt Lake City, 5-10.
Russell, Fred—Olentangy Park, Columbus, O., 4-10.
Russell, Schooley and Russell—Lagoon, Cincinnati, 4-10.
Russell, Tommy—Farm, Toledo, 4-10.
Santell—Newcastle, Pa., 5-10, Cannonsburg, 12-17.
Saona—Woolworth's, Lancaster, Pa., 5-10.
Sato, O. K.—Moulin Rouge, Paris, France, May 17-15, Kursaal, Lucerne, Switzerland, 16-30.
Saunders, Chalk—Keith's, Phila., 5-10.
Sawtelle and Sears—Chester Park, Cincinnati, 4-10.
Schafer, Stillwell and Schaefer—Pastor's, N. Y., 5-10.
Scottish Trio—Henderson's, Coney Island, N. Y., 5-10.
Sears—Tumbling Dam Park, Bridgeton, N. J., 5-7, Union Lake Park, Millville, 8-10.
Seeth, Julius—Luna Park, Coney Island—indefinite.
Sheck Brothers—East End Park, Memphis, 5-10.
Sheehan, Joseph—Shea's, Buffalo, 5-10.
Sherman and De Forrest—Colonial, N. Y., 5-10.
Simon and Gardner—C. O. H., Chgo., 5-10.
Simpson, Cheridah—Colonial, N. Y., 5-10.
Sims-Reouble—Family, East St. Louis, 5-10.
Smirl and Kessner—Proctor's, Newark, N. J., 5-10.
Smith and Arado—Park, Decatur, Ill., 5-10.
SNYDER AND BUCKLEY—Ravinia Park, Chgo., 12-17.
Snyder, Bud—Hammerstein's, N. Y., 5-10.
Solis Brothers—C. O. H., Chgo., 5-10.
Sophomore Girls—Fairyland, Paterson, N. J., 5-10.
Spessary's Bears—Hammerstein's, N. Y., 5-10.
Stein-Eretto Family—Circo Parish, Madrid, Spain, 1-30.
Stell, Norman D.—Keith's, Phila., 5-10.
Stephens, Paul—Colonial, N. Y., 5-10.
Stevens, Edwin—Keith's, Phila., 5-10.
Stewart, Mr. and Mrs. Cal—Farm, Toledo, 4-10.
St. John and Le Fevre—Academy, Balto., 5-12.
Stone and Lind—Proctor's 58th St., 5-10.
Strakosch, Avery—Forest Park, Highlands, St. Louis, 4-10.
Stuart—Hammerstein's, N. Y., 5-10.
Stuart, Arthur—Auditorium, Indianapolis, 5-10.
Sullivan and Faunce—Unique, Winnipeg, Can., 5-10.
Sully and Phelps—Amusement Park, Muscatine, Ia., 5-10.
Surazel and Bazall—Ben's, Escanaba, Mich., 5-10.
Swickard, Mr. and Mrs. Joseph P.—Paxtang Park, Harrisburg, Pa., 5-10, Park, Johnstown, 12-17.
Talbot and Rogers—Casino, Toledo, 4-10, Park, Dayton, 11-17.
Tascott—Metropolis, N. Y., 5-10.
Tasmanians, Three—Proctor's 23d St., 5-10.
Taylor Twins—Hammerstein's, N. Y., 5-10.
Teal, Raymond—Casino, Los Angeles, 5-July 1.
Terley—Keith's, Boston, 5-10.
Terry and Lambert—Empire, Sheffield, Eng., 5-10, Palace, Hull, 12-17, Empire, Leeds, 19-24.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Theo Trio, Jack—Luna Park, Coney Island, N. Y., 5-10.
Thompson Sisters—Belvedere, 'Frisco, May 22-17.
Thorne, Mr. and Mrs. Harry—Lake Casino, Canton, O., 4-10, Farm, Toledo, 11-17.
Thoroughbreds—Pastor's, N. Y., 5-10.
Tomkins, William—Chutes, 'Frisco, May 29-10.
To-To—Hammerstein's, N. Y., 5-10.
Townsend Sisters—H. and S., N. Y., 5-10.
Trask and Gladden—Electric Park, Kansas City, 4-10.
Travelle and Landers—Burtis', Davenport, Ia., 5-10.
Troubadour Four—Norumbega Park, Boston, 5-10.
Troubadours, Three—Olentangy Park, Columbus, O., 4-10.
Truesdell, Mr. and Mrs. Howard—Olentangy Park, Columbus, O., 4-10.
Valdares, Five—Alvin, Pittsburgh, 5-10.
Valverno—Alvin, Pittsburgh, 4-10.
Van Alstyne and Henry—Keith's, Phila., 5-10.
Van, Billy—Shea's, Buffalo, 5-10.
Vanos, The—Rocky Springs Park, Lancaster, Pa., 5-10.
Vernon—Proctor's, Newark, N. J., 5-10.
Victorellis, The—Family, Mahanoy City, Pa., 5-10.
Voelker, Frederick—Keith's, Boston, 5-10.
Ward and Curran—Proctor's 23d St., 5-10.
Warren and Renshaw—London, London, Can., 5-10.
Washer Brothers—Utahna, Logan, U., 5-10, Crystal, Cripple Creek, Col., 12-17.
Watermelon Trust—Metropolis, N. Y., 5-10.
Watson and Morrissy—Proctor's, N. Y., 5-10.
Welsh, Denny—Mountain Park, Holyoke, Mass., 5-10.
Wesley, Louis—Keith's, N. Y., 5-10.
Westcott, Eva—Farm, Toledo, 11-17.
Whelan and Searles—Auditorium, Indianapolis, 5-10.
White and Stuart—Keith's, N. Y., 5-10, Keith's, Phila., 12-17.
Williams and Melburn—Lakeside Park, Akron, O., 5-10.
Wilson and De Mouville—Bijou, Rockford, Ill., 5-10.
Wordette, Estelle—Woolworth's, Lancaster, Pa., 5-10.
Yackley and Bunnell—Rye Beach, Rye Beach, N. Y., 5-10.
Yodlers, Alpine—Fontaine Ferry Park, Louisville, 4-10.
Yoscarys, Three—Hammerstein's, N. Y., 5-10.
Youngs and Brooks—Wenona Beach, Bay City, Mich., 4-10, Riverside Park, Saginaw, 11-17.
Young and De Voie—Shea's, Buffalo, 5-10.
Young American Quintette—Forest Park, Kansas City, 5-10.
Young, Ollie, and Brother—Coliseum, London, Eng., May 8-June 30.
Zadella, Wolff—Cook's Park, Evansville, Ill., 4-10.
Zancigs, The—Alhambra, N. Y., 5-10.
Zara and Stetson—Norumbega Park, Boston, 5-10.
Zarees Duo—White City, New Haven, Conn., 4-10.
Zasello and Vernon—Keith's, Boston, 5-10.
Zeno, Gordon and Zeno—Luna Park, Pittsburgh, 4-10.
Zlranos—Rocky Springs Park, Lancaster, Pa., 5-10.

AT MT. CLEMENS.

Charles W. Young writes from Mt. Clemens under date of June 3: "The beautiful weather continues to bring many people here for health and rest. Among the professionals who have arrived since my last writing are J. Royer West and Ida Van Sicien. Press Eldridge, who is playing at the Temple Theatre, Detroit, comes up here each night and is the first man in the bathhouse in the morning to boil out a little rheumatism, old jokes and cork. Nat M. Wills is studying his new part, the Duke of Duluth, and preparing for a season's hard work to open at McVicker's Theatre, Chicago, Aug. 12. Billy Swor, of The Wizard of Oz company, is bathing, resting and studying Nat Wills' part in A Son of Rest, which he is to play next season. Jack Meltern, late of The Queen of the White Slaves company, is here for a course of baths. H. O. Wickham, of Fisher and Riley's staff, can be addressed care of Clementine Bath House for several weeks. H. Percy Meldon, director for the Baldwin-Melville Stock company, New Orleans, is stopping at the Park House. Mr. and Mrs. Adolph Van Gruben, of the Grand Opera House, New York, can be addressed care of Clementine until June 20. Wilson S. Ross, manager Arizona company, arrives this morning for his annual course of baths and fishing. A. H. Woods and Louise Beaton are expected hourly. Fannie McIntyre departs to-morrow for Toledo to commence rehearsals with J. J. Rosenthal's company for the Summer. Le Roy and Clayton have left for their Summer home in Wisconsin greatly benefited by the baths. Happy Max Millian has gone to Chicago and has left his sciatics here. Nick Norton is a full-fledged farmer and can be seen early and late in his chicken yards. William Kibble, manager Stetson's Uncle Tom's Cabin company, was here on a visit to his home, 'Stetsonkibbleuncletomscabin Lodge,' yesterday, looking after his stock. Minnie SaVan, of the SaVans, is rapidly recovering after her operation for appendicitis, and will be able to leave the hospital in a few days. Wallace's Circus is here to-day."

IN BROOKLYN THEATRES.

The Broadway Theatre Stock company, under the direction of Frank Belcher, began a supplementary Summer season at the Broadway on May 29, presenting Barbara Frietchie as its first bill, the business being very good during the week. A good all-round company has been engaged, with Sidney Toler, a Brooklyn favorite, and Cathrine Countiss at the head. Miss Countiss, a newcomer in this section, won immediate favor, and gave an excellent performance in the title-role. Her work throughout was graceful and charming. Mr. Toler was a manly Captain Trumbull and received a good welcome. E. W. Morrison, Charles Harbury, Hugh Cameron, Lawrence Eddinger, and Frank McCormack contributed to the general excellence of the production. The Christian is the bill this week. The German Marine Band gave a concert Sunday night to a crowded house, which will be repeated June 11.

At the Orpheum this week the opera company revives The Chimes of Normandy. J. K. Murray is seen again in one of his favorite parts, and Clara Lane appears as Serpolette, the sprightly dame of Normandy. Grace Orr Meyers, another Brooklyn favorite, sings the role of Germaine. Joseph Smith is cast as Greniceaux: Frank Wooley has the part of the funny Bailli, and William Wolff, who plays Gaspard the miser, having won laurels in this part, was engaged to appear for this week only. The large attendance at the Orpheum last week is proof that Manager Williams has met the popular taste.

With scenes laid in Italy and the time 1848, The Austrian Dancer, a romantic drama written especially for Edna May Spooner and staged by this energetic young actress, is produced for the first time on any stage by the Bijou Stock company. Augustus Phillips has a role which proves that the playwright knew his abilities well, and Harold Kennedy is fitted with a part suited to his capital judgment. The rest of the company appears to advantage, and the production is a record-breaker at this house.

The last offering of the season at the Star Theatre is Jack Singer's Yankee Doodle Girl, introducing the one-act farce, Caught with the Goods, concluding with an imitation of an old-time minstrel first part. George H. Nolan is the interlocutor. Following this is an attractive olio in which Lew Palmer imitates various animals,

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Desmond Triplets appear in a musical act, the Norrises entertain until their time is up, Nevins and Arnold sing and dance in fine style, and Hoey and Lee are good Hebrew parodists. This concludes the most successful season in many years at the Star Theatre, and A. H. Shonberg, who assumed the managerial duties of the house just one year ago, inaugurated the changes necessary to produce this result. He will manage Pain's Fireworks at Manhattan Beach during the Summer months. VINCENT KIRK.

MATTERS OF FACT.

Laura Frankenfield will open her second season as a star on Sept. 1, playing her own dramatization of Wilkie Collins' New Magdalen, Ibsen's Rosmersholm, her last season's success; Ibsen's Ghosts, and one of Bjornsen's plays especially translated for her from the Norwegian.

Mrs. Jack Haverly recently made a contract with Charles R. Rugby for the rights of her title, Haverly's Mastodon Minstrels, for the next five years, and this organization will go on tour next season.

It is reported that Willis M. Goodhue, who recently opened a stock company in Louisville, Ky., closed the company last week with practically no notice.

At the euchre held at the Hotel Vendome on May 2 by the Actors' Church Alliance the hand painted fan by Irene Langford won first prize.

Kirk Brown, who recently closed his tour at the head of his own company, is now filling a stock star engagement at the Trent Theatre, Trenton, N. J. He is open to offers for next season.

Albert W. Taylor closed May 28 a season of thirty-nine weeks with An Aristocratic Tramp, and is now at liberty for Summer and next season. Mr. Taylor has played successfully various Shakespearean roles besides modern ones.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—For the final week of vaudeville at the Chicago Opera House this season Manager Kohl announces Simon, Gardner and co., Mary Norman, Max Figman and Adelaide Manola, Carver and Pollard, Griff Brothers, Pierce and Rosslyn, Brothers Sofia, Hammond and Forrester, Kates Brothers, Miett's dogs, Gordon and Hays, Constantinean and Lawrence, Hatch Brothers, Montgomery and Munson.——Olympic: Claude Gillingwater and co., Okabe Troupe, Doherty Sisters, Musical Heistons, Sadie Leonard, Gardner and Stoddard, Al. Carleton, Redford and Winchester, Albert Kartelli, Murray and Clayton, Christy and Wills, Nat Gill, Walter Chester and co., Minstrel Trio.——Coliseum: Weber's Band.——Casino: Brooke's Band.——Ravinia Park: Girl with the Auburn Hair, Henrietta Deserrio, Pewitt, Press Eldridge, Five Mowatts, Polk and Collins, the Sleepers.——Sans Souci: The Paradera, concessions and concerts.——Trocadero: Stock burlesque.——Folly: French Beauties.——Items: The good bill at the Chicago Opera House last week included hits by Mathews and Ashley and Wilfred Clarke and co., whose sketch, No More Trouble, went in the briskest and most entertaining manner. Henrietta Deserrio' art bronzes and bas-reliefs all won applause and were perfectly given. Baby Lund pleased and Ferguson and Mack were successful. The Woodland Nymphs was a handsome act, with capital dancing by the Rooney Sisters and was enthusiastically applauded. George W. Monroe as Aunt Bridget was very well received. Myles McCarthy's big new act, The Under Dog, will be on at the Olympic July 3.—Composer Hutchinson of the "Sammy" song announces Hutchinson and Lusby in a new vaudeville enterprise, presenting The Booking Agent, beginning 11 at the Godfrey, Grand Rapids.

O. L. COLBURN.

BOSTON, MASS.—Decided changes in vaudeville arrangements are made in Boston this week, for the Empire changes its style of entertainment to musical comedy for the Summer season, while the Columbia and Howard Athenaeum are closed for the hot weather, the last named giving a farewell performance to-day for the benefit of William McAvoy, for many years business-manager of this house.——The Fadettes are back again at Keith's for their annual Summer engagement, and had a most enthusiastic welcome. Under the leadership of Caroline B. Nichols, this orchestra of young women is more attractive than ever, and a fine musical performance was presented. It was supplemented by McIntyre and Heath, Foy and Clark, Tarley, George W. Day, Frederic Voelker, Zanelle and Vernon, the McBans, Ed Estus, Alexis and Schall, Delberg Sisters, "Chalk" Saunders, Conway and Held, and the biograph.——With the Summer stock co. at the Lyceum this week are Bob Van Osten, Gardner, West and Sunshine, Charles Belmont, Ed and Nettie Masse, the Wilsons, Alice Leslie, and Ethel Amerita Kelley.——For the olio with the Summer stock co. at the Palace the engagements are Devine and Shurtz, Allen Wightman, Henson and James, Gray and Graham, George Scanlon and Pearl Stevens.——Austin and Stone's presents this week Jack Bancroft, the Four Marshes, Bartine and Brockway, Powell Comedy co., Wiley and Wilson, Frank Martin, Tally-ho Duo, Agnes Maher, Ines Bayard, Violette Dale, Tim Bateman, and Billy O'Day.——Out at Norumbega Park the open air theatre presents Mr. and Mrs. Allison, Troubadour Four, Anderson and Gotnes, Zara and Stetson, and the Lesnie Brothers.——For the first bill at Paragon Park the leaders are the Flying Dunbars, Clayton, Jenkins and Jasper, and the Baker Family.——Items: C. W. Anderson has resigned as manager of the Empire and leaves that house to the great regret of vaudeville lovers of Boston. He has been identified with local amusement affairs for five years and has made a conspicuous success with the notable vaudeville bills he has given at the Empire this season, the finest that the house has ever had.——Aug. 21 is the date for the reopening of the Howard Athenaeum.

JAY BENTON.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): The last week of the season was devoted to a home bill, which gave good satisfaction, to fine patronage May 29-3. Charmion headed the list, and her novel trapeze act caught on well. The Three Keatons (and the youngest member of the family in a go-cart) were fine, as usual. Emmet De Voy and co. appeared in a fine sketch, Dreamland, and made a pronounced hit. Ellsworth and Burt do a clever sketch. Harry Brown does a clever singing and dancing act. Harrigan, the tramp juggler, is as good as ever, and Evelyn Fonner is a neat serio-comic. The house will be thoroughly overhauled during the Summer.——Park Theatre (Bayonne; E. A. Schiller, mgr.): Appearing 29-3 were: Stuart, the male Patti, in a clever act; Violet Stanley, a good operatic singer; Page and Mayo in fine song and dance act, Keene, an expert comedy juggler; Gordon and Cohn in a funny sketch, and Gilmore and Leonard, who are bright in an Irish act. The bill gives great satisfaction. To appear 5-10: Delan and Lenharr, Alf Grant, Barr and Evans, Gillette Sisters, Gregory and Wood, Hardie Langdon, Cooke and Hayes, and McKissick and Chadney. Balloon ascensions occur every afternoon and evening.——Item: Manager Schiller, of the Park Theatre, contemplates a permanent theatre here.

WALTER C. SMITH.

PITTSBURGH, PA.—Owing to the damage to the Grand last week, caused by the fire, the vaudeville bookings have been transferred to the Alvin for an indefinite period. The following bill is offered at the Alvin week 5-10: John W. Albaugh, Jr., and Olive May, H. De Berier and co., Five Valdares, Quinlan and Mack, Aurie Dagwell, Donahue and Nichols, James MacDonald, Valvero, Gallado, May Evans, Ward Baker, the Harts.——Luna Park opened 5. The Red Cockades' Band is the chief feature of the first week. Rae and Benedetto perform on a revolving ladder, Leno, Gordon and Leno give a trapeze performance, and The Globe of Death is a feature. Following is a partial list of the attractions at this new park: Japanese Village, Japanese Theatre, Scenic Theatre, Shoot the Chutes, Magic Kettle, Mystic River, Chatean Alphonse, Electric Theatre, Infant Incubators, Aquarium, Shoot the Shore, Scenic Railway, A Trip to Rockaway, Arcadia, Elk, Darkness and Dawn, and a dancing pavilion. This enterprise will, without doubt, be a success, as this city has needed a place of this kind badly.

ALBERT S. L. HEWES.

PHILADELPHIA, PA.—Keith's New Theatre week of 5 presents an entire change of programme, the artists being Edwin Stevens, Julian Eltinge, Egbert Van Alstyne and Louise Henry, Bert Leslie, Robert L. Dailey and co., Paul Barnes, Four Lukens, Meehan's dogs, Beno and Richards, Norman D. Stell, Musical Huehn, Harry Botler and co., Morton, Temple and Morton, Mitchell and Cain, La Belle, hoop-roller; biograph.——At the Trocadero Miner's American Burlesquers hold forth week of 5, with the Radium Dance as a feature.——The Lyceum has a good card in Theise's Midsummer Carnival.——The Empire Circuit for next season controls the three houses devoted to burlesque combinations, the Trocadero, Lyceum and the latest addition, the Bijou Theatre. Frank V. Dunn controls the Star Theatre (late Bon Ton) on Eighth Street. It is centrally located, but up to present time no definite plans for the future have been arranged.

S. FERNBERGER.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.; J. H. Docking, asst. mgr.): For the closing bill of the old house (at the opening of the Fall season the new and commodious theatre will be in readiness) Mr. Poli offered a banner bill, headed by S. Miller Kent, assisted by Hank Payne, in one of the best playlets seen this season, and written by Mr. Kent himself. Just Dorothy, it is called, and it is a gem. Orth and Fern, Hawthorne and Burt, a clever pair of comedians; Little Minerva, Jack Gardner, Mosher, Houghton and Mosher, Milt and Dollie Barrows, and the electograph made up the bill.——Casino, Babin Rock: The Troubadour Vaudeville co., a colored band of entertainers, to banner business 29-3. White City has been crowded since the opening 27. Decoration Day largest crowd in history of the Rock.——Item: Mr. and Mrs. Poli will open their cottage at the Pequot, near New London, 15.

JANE MARLIN.

SAN FRANCISCO, CAL.—At the Orpheum May 21-27: Della Fox, Mabelle Adams, De Onzo Brothers, Henri French, Charles H. Burke, Grace La Rue and the Inkey Boys, Charles Barry and Hulda Halvers, John Birch, Emmett Corrigan and co., and the pictures.——At the Chutes 21-28: Busch-Devere Trio, Louie Brothers, Charles and Edna Harris, Carlesa, John T. Chick and co., Charles Vigney, and the animatiscope.——At Fischer's 22-27: Lottie Gilson and Thurston, the magician, are the drawing cards. Next week Henry Lee will appear. It is hard to understand how this house can offer such high salaried people at 10 and 20 cent prices, though business has been especially big.

OSCAR SIDNEY FRANK.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): The last week of the season of vaudeville kept up the record of attendance. The bill week of May 29 consisted of Henry E. Dixey, in an artistic skit; Tanner and Gilbert, Katie Rooney and her Yankee Doodle Girls, Irving Jones, Caron and Farnum, Nat Clifford, and what was of much local interest, the professional debut of Mrs. Fred Loeser, Miss P. F. Schoenborn, and Mrs. J. P. Murphy, three sisters prominent in local social circles, who presented a comedy sketch with the ease of professionals, displaying remarkable dramatic ability. A Stock co. will inaugurate a Summer season 5.

A. DUMONT.

COLUMBUS, O.—Olentangy Park Theatre (W. W. Prosser, mgr.): A good vaudeville bill is in evidence at the Casino week May 29-3. The Avolos have already jumped to first place, with Constantinean and Lawrence a close second. The rest of the offerings are: Gardner and Stoddart, Lester and Moore, Dilla and Templeton, and Prince Shimizu, held over from last week. Manager Prosser has assured his patrons that the best acts obtainable will be offered. The theatre has undergone a noticeable improvement in the interior decorations. The exterior has always been very pretty, and with several coats of paint it presents an imposing appearance.

J. R. HAGUE.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The best number on the programme week May 22-28 was Madame Slapoffski, a soprano of unquestioned ability. She made her first appearance here about a year ago, and her return was greatly appreciated. Lavender and Tomson appeared in a clever and amusing little skit called A Touchdown. Les Dahlias, Parisian dancers, were quite entertaining. The holdovers were Blondell and West, Klein, Ott Brothers and Nicholson, William Tomkins, May Vokes, and the motion pictures.

DON W. CARLTON.

PORTLAND, ORE.—Week May 22: Baker Theatre: John Middlesky, Holmes and Holmes, Avil and Grim, Jean Wilson, the Murrells.——Grand Theatre: Emerson's Minstrel Maids, Marie Sparrow, Ed Mack, Anderson Children, Lewis and Hart, Bingham and Thornton, Joe Bonnor.——Star Theatre: John L. Sullivan, Melroy Trio, Mack and Elliott, Mrs. Jules Levy and co., Hellman, Kosmo and Chapin, R. H. Stansfield, Richard Burton.

JOHN F. LOGAN.

DENVER, COL.—The Orpheum closed an immensely successful season May 21.——Manhattan Beach opened the Summer season 29 with Edward and Lillian Waltons, Don and Miss Gordon, Tom Ripley, Galbreth and Miner, and Spalding.——The Lyric has closed, but the other 10-cent houses, the Crystal and Novelty, will remain open throughout the Summer.

MARY ADELIDE BELL.

TOLEDO, O.—Both the Casino and Farix opened their season May 28. The Castino and Spissel Brothers and Mack, Sabel Johnson, Mateo Twins, Mr. and Mrs. Howard Truesdale, Marion and Pearl, the Three Troubadours. The Farix bill was made up of Silvern and Emerie, the Nawns, Alice Lyndon Doll, Belle Veola, World and Kingston, Herbert Lloyd.

C. M. KIDON.

TORONTO, CAN.—Shea's (M. Shea, mgr.): The best feature May 29-3 is put on by J. C. Nugent and Jessie Charron. Others are Lillian Shaw, Orpheus Comedy Four, Sullivan and Pasquelina, Al. Lawrence, Five Vadares, and Mazus and Mazetta.——Star (F. W. Stair, mgr.): The Bowery Burlesquers 29-3 is the last attraction here this season.

STANLEY McKEOWN BROWN.

WASHINGTON, D. C.—M. M. Theise's Wine, Woman and Song is the attraction at Kernan's Lyceum week of 5-10, presenting Bonita and her pickaninnies, Raymond and Clayton, Four Mistletoe Girls, Howe and Scott, and Toreador Trio. The Broadway Burlesquers open 12. The season at this house closes July 1, reopening Aug. 12.

JOHN T. WARDE.

CINCINNATI, O.—Manager Martin's bill at Chester May 28-3 includes Semaine Wills and the Eight Nashville Students, Chinese Lawson, magician; Ameta, fire dancer; Ferguson and Passmore, song and dance artists; Sadie Hart, comedienne; the Du Vries, illusionists, and Stoddard and Wilson, musical artists.

H. A. SUTTON.

BALTIMORE, MD.—The Oriental Burlesquers are at the Monumental, where they open with A Japanese Honeymoon, the leading characters being portrayed by W. R. Watson and Jeannette Dupre. In the olio are West and Williams, Lassard Brothers, Rice sisters, and Rogers and Marguerite.

HAROLD RUTLEDGE.

MILWAUKEE, WIS.—Star (F. B. Trottman, mgr.): The Boston Ideal co. opened to big houses May 28. Specialties that pleased were given by Helen Castle, John Ellis and George Chester, Mlle. Claude, Marsh Craig, Marie Grover, Gladys Van, Carver and Pollard, and the Three Orleons. Washburn's Pigeons 4-10.

CLAUDE L. N. NORRIS.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): For the closing week May 29-3 a specially organized co. gave a fair entertainment to fair houses. In the co. were James Wilson and May Bell, Two Shakerinos, Laura Houston, Cavanaugh and Hamilton, Cody and Bennett, Lillian Leslie, and Archer and Crocker.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—Shea's week May 29 offered: Lester Lonegan and co., Charles T. Aldrich, Bud Snyder, Aurie Dagwell, Ben Welch, Larkins and Patterson, Pat Rooney and Marion Bent, Couture and Gillette.——Lafayette Theatre presented The Kentucky Belles.

P. T. O'CONNOR.

DETROIT, MICH.—Vaudeville at the Whitney Theatre has far exceeded even the most sanguine hopes of the management, for the house has played to S. R. O. at each performance. Week May 21-27 bill numbered Holmes and Waldron, Harmon and Ritchie, Hayward and Hayward, William Rowe, Harvey Williamson, and the kinetograph. Special attractions were Anna Vellch, a young Detroit miss, who made a pleasing impression with coon ditties; Arthur Golden, of local fame, won favor with his Hebrew impersonations. Week of 27-3: Tom Hefron, the one-legged dancer; the Stilsons, Hague and Herbert, Horton and Williams, Edwards and Glenwood, Harvey Williamson (third week), and John and Lillian McDowell, who appeared in place of Alonso's trained monkeys, who failed to materialize.——Joseph F. Sheehan was the star at the Temple week 21-27, and he had a very flattering reception on the occasion of his first visit here in vaudeville. The Woodland Nymphs came in for second place in an effective ballet. Billy Van, with his ridiculous run of talk and inimitable make-up, was popular; J. Royer West and Ida Van Sicien have a novel musical act in The College Gymnasium. Charles T. Aldrich, Burton and Brooks, Treiber, assisted by Edna Trepp-est, Couture and Gillette, and the kinetograph also scored. Claude Gillingwater, assisted by Nina Lynn, Carolyn Strellitz, Westhrop Saunders, and E. Murrock, in The Wrong Man, are top notchers 27-3. Others are: The Nelson Family, Eva Westcott, Feuchhoff Troupe, Press Eldridge, Russell and Tillyrae, Whistling Tom Browne, Ward Baker, the violinist, and the kinetograph.

BUTTE, MONT.—Pavilion Theatre (Charles E. Alsop, mgr.): The opening week at this house has been a huge financial success. For week of May 22 the Exposition Four are re-engaged. Libbie Hart, Lorraine and Howell, Russell and O'Neil, Kelcey Moore, Alice Bryant, and William Woolfall fill balance of bill. For week of 28: Joe Flynn, Edelweiss Trio, Lee Fung Foo, the Yerxas, James Keane and co., William Woolfall.——Grand Opera House (Dick P. Sutton, mgr.): Week 21: Mr. and Mrs. Gottlob, Morris and Brady, Glenroy and Russell, Murray Hill, Sylvester, Jones and Pringle, Briscoe, Crawford and Duff, Claudius. Week of 28: Schenck Family, Blondin, the Gottlobs (re-engaged), Morris and Brady and Murray Hill (holdovers), Kittie Trio, the Keiths, Herbert B. Cheuley and co., Ethel Barr.——Family Theatre (H. M. Peckham, mgr.): Week 22: Feiaini, Rice and Walters, Ramikasika's dogs and birds, Jules Walters, Dunbar and Goats, Frank Confer. Week of 29: The Demuths, Nina Reason, May Evans, Kelly and Davis, Vilmer Titkary, Rose and Ellis, and Frank Confer.——Item: The Photo Shows (circus) 6.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business large May 29-3 and bill pleased. Al. Fields and Adimini and Taylor were especially well received, and C. W. Williams and Hilda Hawthorne, Ethel Robinson, Burke and Dempsey, and Mr. and Mrs. Perkins Fisher in The Half-Way House took well. For 5-10: Girard and Gardner, Cliff Gordon, Reed and Shaw, Cartmell and Harris, Estelle Wordette and co., Sacna.——Rocky Springs Park Theatre (Eduard Mozart, mgr.): Opening week 29-3 attracted big business, and the following bill greatly pleased: Madame Schell's lions, Johnson, Davenport and Lorella, Grace King and Chrysanthemum Girls, Burke's dogs, Ali and Peiser, Greve and Green. For 5-10: Dixon, Bowers and Dixon, Bijou Comedy Four, Mlle. Latina, Zerance, Sisters Hess, the Vanes, Ford and Ford.

LONDON, CAN.—Bennett's Vaudeville Theatre (C. W. Bennett, prop.; J. H. Alos, local mgr.): Anna Francsch and co., Madame Louise Schmitz, Dan Reklaw, Cirra, Marvelous Marcellis, Phillips and Merrit, Tom Hefron, Sisters De Van, and the cinegraph made up the bill May 29-27. For 29-3 we have Charles Bartley, Mansell the Mystic, the Bradfords, Charlotte Davenport, Harry B. Lester, Adgie's Boua, Moving Pictures and Songs. Business good. Coming 5-10: Daly and Kelso, Bobby De Rue, Harris and De Lea, Warren and Renshaw, Barry and Johnson, Thomas and Payne, Hague and Herbert. The house will be closed during July for necessary alterations.

DANVILLE, ILL.—New Bijou Theatre (Walter Endall, res. mgr.): The Calumet Amusement Co., that has been running this house for the past few weeks, closed the season May 27. The house will open Sept. 1 with E. F. Bayse as proprietor and manager.——Wonderland Park (George Breinig, res. mgr.): The Eilery Band 25, 26, gave satisfactory performances. The programme for week 29 is Mabel Cassedy, MacCune and Grant, Hurley and Stevens, Garrity Sisters, and Three Jacksons.——Items: Barnum and Bailey's Circus is billed for 16.——The Eagles will have a jubilee week 5 at Ellsworth Park. The principal attraction is Fenari Brothers' United Shows.

PORTLAND, ME.—Portland Theatre (James R. Moore, mgr.): Last regular week of season closed May 27 to capacity houses. Towell, Smith and Towell, Bruno and Russell, Daisy Du Mont, J. C. Nugent and co., Jessie Charron, John Strong, William Cahill, and Marguerite and Hanley pleased. Benefit for employes week 29, with Edgar Allen and co., Egbert Van Alystyne, Louise Henry, the McBans, Taylor Holmes, Zanelle and Vernon, Delberg Sisters, Musical Huehn are in the bill.——Item: Manager Moore has moved his family to their Summer home at Little Diamond Island.

MARION, IND.—The Crystal (John H. Ammons, mgr.): Bill for week of May 29 includes Demars and Orlando, John and Jennie Leslie, Fagan and Merriam, Irene White, and the kinodrome. Large audiences.——Grand (Harry G. Sommers, mgr.): Gordon and Hayes, the Fowlers, Tatem, Hazel Robinson, and Pictures make up the offering 29 and week to excellent houses. The local lodge of Elks attended in a body 29, tendering an ovation to Hazel Robinson, who so ably assisted them with their minstrels 25, 26.

FORT SHERIDAN, ILL.—Park Theatre: Ameta and Five Dancers, Clara Hess, Sam Durries, Mr. and Mrs. Litchfield, Albert Kartelle, J. W. McDermott week beginning May 29. Opening for season is drawing big crowds. Weekly change of bill.——Highland Park, Ravinia Theatre: Opens with vaudeville 27 with Marguerite Sylva, Professor Rugg and liquid air, McMahon's Minstrel Maids, Powell's Marionettes, Mallory Brothers, Brooks and Halliday. Week of 5 The Girl with the Auburn Hair.

LOUISVILLE, KY.—Appearing at the Pavilion at Fontaine Ferry Park week May 28 are: Smith and Cook, Doherty Sisters, Imperial Comedy Four, Al. Carlton, Sheck Brothers, and Dow and Thompson. Business very large.——Marvin Hart's All-Star Vaudeville co. gave two performances at the New Masonic 29, 30 to excellent business. Co. Good. It will make a tour of Kentucky towns.——At Riverview Park Professor Boynton's Dog Circus is attracting fair patronage, and is giving satisfaction.

SPRINGFIELD, O.—ORPHEUM THEATRE (Orpheum Theatre Co., mgrs.): The bill week May 29-3 was composed of Goldie Le Roy, Trevoli, Besanko and Radcliff, Peter Don, Arthur Sampson, and Motion Pictures; good business; pleased.——Spring Grove Casino (Thomas Powell, mgr.): The Casino opened 30 with Edith Doyle, Ed Hayes, Mr. and Mrs. George Lockwood, Joe Hardman, the Tanneaus, Arto and Delnay, and kinetograph. Bill gave satisfaction to large houses.

BOONTON, N. J.—Harris Lyceum (Harris Brothers, mgrs.): Vaudeville May 30 to S. R. O., one of the best bills ever given here. Those who appeared were the Beasey Sisters, Edwards and Bliss, the Two Pucks, Edsall and Forbes, Libbey and Trayer, Mr. and Mrs. Kelcy, Pauline Wells and her pickaninnies, Walter Stanton and co., James McLaughin, C. B. Lawler and Daughters. Tommy Donnelly's Minstrels 3.

OKLAHOMA CITY, OKLA.—Delmar Garden (C. W. Stater, mgr.): Week May 21-27: Article 47 and The Diplomats. Business fair against Carnival co.——Parker Carnival co. 22-27 had good business with rain. Attractions: Roman Hippodrome, Peggy from Paris, dog, pony and monkey circus, Electric Theatre, Crazy House, and Ferris Wheel. Cliff MacGregor, manager.

SHAMOKIN, PA.—Family Theatre (W. D. Nields, res. mgr.): Business is phenomenally good. Week May 29-3: Original Boothlack Quartette, Claude and Fannie Usher, Hughes and Hazleton, Whitely and Bell, the Eldons, Mr. and Mrs. Victorelli, and moving pictures. Week 4-10: Johnson, Davenport and Lorella, the Holdsworths, Greve and Green, Tom Gillen, Ali and Peyser.

RICHMOND, IND.—New Phillips' Theatre (O. G. Murray, mgr.): Week May 29: The Conrads, David B. Kennedy, Unicycle Hay, Honella, Arthur Meyers, and the Zimmermans. Good business and performance.——Gennett Theatre (Swisher and Beltzel, mgrs.): Quinlan and Howard, Earnest Rink, Mr. and Mrs. Lew Diamond, Marvelous Limly, the Great Knetager, Sutteriute Trio. Pleased good business.

TERRE HAUTE, IND.—Coliseum (Bronson Brothers, mgrs.): May 21-27: Foster and Foster, Garrity Sisters, Hammond and Forrester, Armstrong and Holly in The Expressman, and Mabel Cassedy scored. A pleasing feature was the singing of Will Steinkamp (a local tenor), who sang illustrated songs. The motion pictures were good.

NASHVILLE, TENN.—Glendale Park Casino (Y. C. Alley, mgr.): Bill May 29-3 includes Mul Roberts, Feasley, Carroll and Clarke, Raf and Cusick, Jackson and Douglass, and Kohler and Kohler. The Casino Minstrels will be the attraction 5-10. The co. includes John Cartmell, Governor Bowers, Charles Gano, John Morris, Billy Beard, Bobby Noland, and others.

LITTLE ROCK, ARK.—Forrest Park (Charles T. Taylor, mgr.): Lindsey's Dog and Monkey Show, Bisonette and Newman, the Coreys, Early and Late, Mora and Blythe, and the kinodrome May 22-29 to good business. Next week: Freese Brothers, Larry and Annie Connors, Emerson and Omega, Mr. and Mrs. Jack, and the kinodrome 29-3.

NEW BEDFORD, MASS.—Savoy (Nattie M. Cayce, mgr.): Week May 29-3: Signor Chefalo, Helen Parr, Kennedy and James, Agnes Champney, Cunningham and Covney, the Winstanleys, and the Alabama Comedy Four. Fair business.

SHEBOYGAN, WIS.—Unique (A. H. Friese, mgr.): This theatre was opened May 29 and week 4 with Schafer and De Camp, Carollon and Hodges, the Barringtons, Bennett Sisters, Spaulding, and biograph. Good satisfaction; business large.

CRIPPLE CREEK, COL.—Charles Alphin is opening a new vaudeville house called the Palm. The interior is decorated with palms, and is very pretty. Mr. Alphin has spent $10,000 in fixing up, and will open 12, giving two performances every evening.

MAHANOY, PA.—Family Theatre (Harry D'Esta, res. mgr.): Bill May 29-3: The Vanos, the Tanoans, Felix and Claxton, the Holdsworths, James and Davis, La Tell Brothers, Tom Gillen, and Pictures. Week 5-10: Boothlack Quartette, Hughes and Hazleton, Mason and Francis, Eldons, the Victorellis.

FALL RIVER, MASS.—Lincoln Park Theatre: Week May 29-3: Baker Cycle Troupe, Marlow, Tutein and Plunkett, Katherine Nelson, Collins and Keene, Four Casting Dunbars, and Mr. and Mrs. Fred Wolf. Good bill; large attendance.

BINGHAMTON, N. Y.—Casino Park (J. P. E. Clark, mgr.): This popular resort opened 29 with Mlle. De Lora, Eddie Horan, Jones and Sutton, Klein and Clifton, Lulu Theis, and Four American Trumpeters to crowded houses.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill May 29-3: Morgan and Crone, Tally Ho Duo, Phillips and Merritt, May Neilson, Lillian Hall, Joe Kelly, James Proudlove, and biograph. Excellent business.

RACINE, WIS.—Bijou Theatre (W. C. Tiede, mgr.): Capacity business at all performances. Bill week May 22-28: The Smiths, Baby Gladys, Campbell and Brady, Spaulding, Harry and May Howard, Del Lasto Sisters, Alf Holt.

BRUNSWICK, ME.—Merrymeeting Park: The rustic theatre has been greatly improved and a new roof has been built over the stage. The vaudeville attractions will be furnished by J. W. Gorman, of Boston. Season opens 19.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, lessees and mgrs.): Week May 22: The Kingsburys, Massoney and Wilson, Fry and Allen, Gilbert Sarony, Tourist Trio, and pictures to large business.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week May 22-29: Leon Hardt, Kilmer and Daly, Musical Bartletts, Howard and Linder, Anna Mae Liebig, and Bijougraph pleased large houses.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): Week May 28: Staley and Birbeck, Redford and Winchester, Laro-Wilson Trio, De Ford Sisters, Lore and Payne, Pewitt.

COLORADO SPRINGS, COL.—Empire Theatre (W. Percy Skinner, mgr.): Week May 22-27 capacity houses. Ferguson and Dupree, Harry Steele, Jeancon, Bon Ton Three, and Eddie Higgins pleased.

CELERON, N. Y.—Celeron Theatre (Jule Dehnar, mgr.): May 29-3: Eight Cornallas, Gardner and Madden, Brandow and Wiley, John Geiger, and Herbert De Vean. Good bill and very good business.

PEORIA, ILL.—A few of the amusements at Al Fresco Park were running Decoration Day, but the formal opening will be 10.

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Keith's Theatre,	Providence, R. I.	Harry Davis' Grand Opera House,	Pittsburg, Pa.	Arcade Theatre,	Toledo, O.
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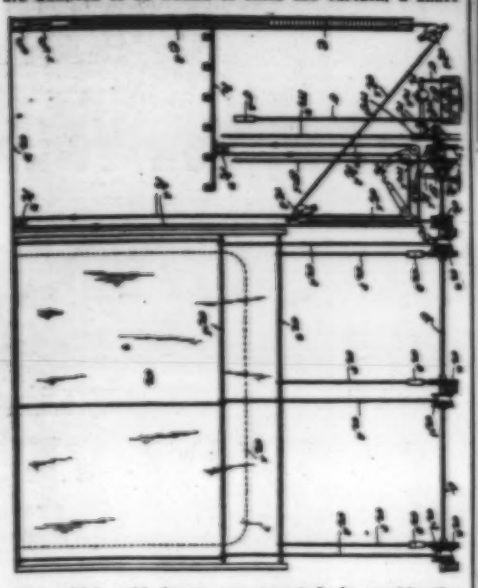
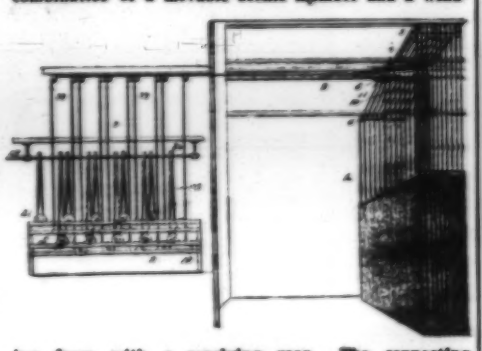
Samuel H. Garrett, Philadelphia, Pa., is the inventor of an actuating mechanism for theatrical curtains. A device of the character described, comprising a curtain, a series of cables from which the curtain is suspended, a series of drums upon which said cables are adapted to be wound to raise the curtain, a shaft



upon which said drums are mounted, in combination with means for balancing the weight of the curtain, comprising a drum mounted upon said shaft and upon which is wound a cable carrying a weight at its free end, said cable being so arranged as to be unwound when the curtain-raising cables are wound on their respective drums.

—

Hugh S. Thomas, of New York, filed a scene-shifting mechanism Aug. 18, 1903, which embodies the combination of a movable scenic member and a wind-



ing drum with a revolving gear. The connecting rope carries a device for moving the shifting gear toward a reversing position.

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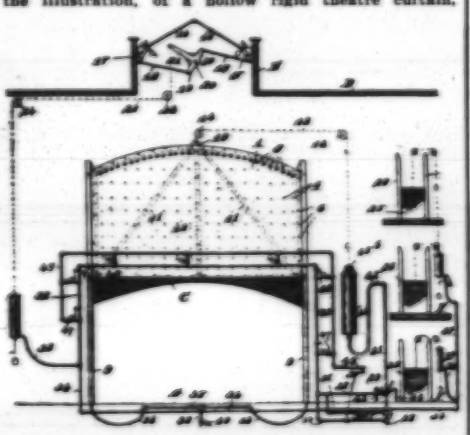
George Weiss and John Zimmer, of Chicago, have patented a safety system for theatres, as shown in the illustration, of a hollow rigid theatre curtain,



adapted to be filled with water and provided on one side thereof with discharge nozzles communicating with its interior.

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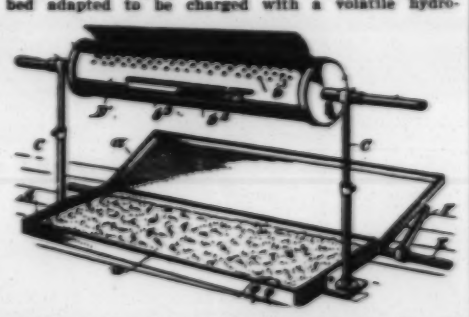
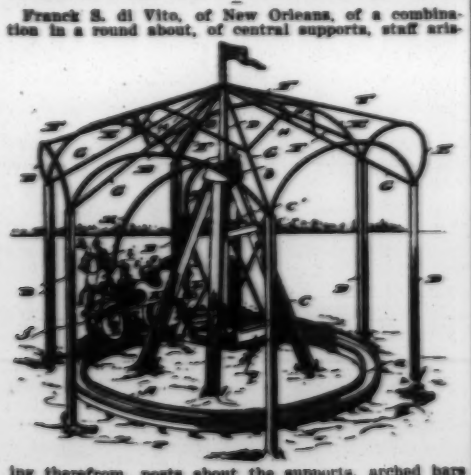
Samuel De Vall, Hoboken, N. J., is the inventor of a theatrical display service comprising an absorbent bed adapted to be charged with a volatile hydro-



carbon, an electric spark ignition apparatus for said hydrocarbon, means for discharging a combustible powder upon said bed at will and means for controlling the height from which said discharge is made.

—

Franck S. di Vito, of New Orleans, of a combination in a round about, of central supports, staff aris-



ing therefrom, posts about the supports, arched bars and radial rods connecting the staff and posts, and stay rods connecting the rods.

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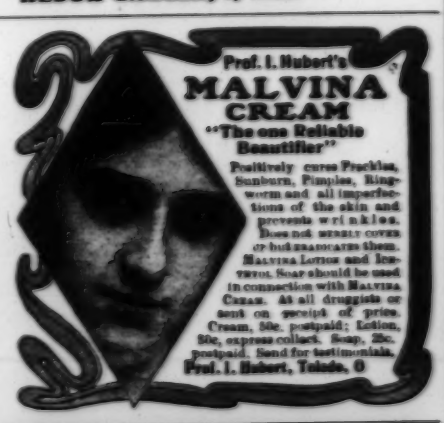
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